

MUSICAL AMERICA

VOL. XLIII. No. 23

NEW YORK

EDITED BY MILTON WEIL

MARCH 27, 1926

\$4.00 a Year
15 Cents a Copy

PRIZE QUARTET IS ON PROGRAM OF OJAI FESTIVAL

Frost Award of \$1,000 Given to Albert Huybrechts of Brussels for Chamber Music Opus to Be Performed in April as Feature of Programs Sponsored by Frank Jefferson Frost and Mrs. F. S. Coolidge—Californian "Pittsfield" Schedule Includes Concerts by Noted Artists — Representative Works of Different Countries Listed as Part of Plan Having Great Cultural Value

LOS ANGELES, March 20.—The program of the Ojai Valley Festival of Chamber Music, to be held at Ojai April 16-18, has been issued by Frank Jefferson Frost and Mrs. Frederic Shurtleff Coolidge, sponsors of the series.

The chamber music prize of \$1,000, offered by Mr. Frost, has been awarded to Albert Huybrechts of Brussels for his String Quartet. Members of the jury making the award were Frederick Jacobi, Alfred Hertz and Louis Persinger. This quartet will have its original performance by members of the Chamber Music Society of San Francisco at the last concert of the Ojai Valley Festival.

About a year ago plans for a California "Pittsfield" materialized. Following the example of Mrs. Coolidge in choosing a place far from the noisy ways of the world, such as the original locality of the festival inaugurated by her at Pittsfield, Mass., the small town of Ojai, resting in the quiet California hills, about seventy miles north from Los Angeles, a good hour's drive southeast from Santa Barbara, was chosen.

Establishment of the Ojai Chamber

[Continued on page 37]

PHILADELPHIANS TO MAKE TOUR ABROAD

Fund to Send Orchestra to Europe Almost Subscribed

PHILADELPHIA, March 20.—Over \$90,000 of the \$150,000 guarantee needed to send the Philadelphia Orchestra on a European tour has already been subscribed, it is announced. It has long been the desire of Leopold Stokowski to take his orchestra abroad, but the project has not been thought feasible until now. The tour is planned for the spring and summer of 1927, and will include the principal music centers of England and the Continent.

It was originally intended to send the orchestra to Europe this season, but it was felt in official circles that it would be a mistake to send the orchestra across the ocean during the Sesqui-Centennial celebration. Missionary work for Philadelphia and for American music can,

[Continued on page 22]



MARGUERITE D'ALVAREZ

Contralto, Who Will Follow American Successes with Tour of Cities in England and on the Continent. (See Page 26)

Historic Providence Hall to be Destroyed

PROVIDENCE, R. I., March 20.—Some 2500 people pushed their way into Infantry Hall one evening last week to hear the last subscription concert of the season by the Boston Symphony under the baton of Serge Koussevitzky. It had been a good season and they murmured so among themselves, gave much credit to Mr. Koussevitzky for his performances and his choice of programs.

Reminiscences went back further than a season, however. They went back a long way over the musical life of Providence. There were many last lingering looks around the old hall whose last performance it was as host to the Boston orchestra at the end of its forty-fifth season in the rôle. Commercialism striding through Providence had looked at it, meant to be kind, but found it out of date and decreed that it be torn down.

Providence subscribers, feeling that the future of the Boston orchestra in Providence, for lack of a suitable auditorium, is something of a gamble, gave special attention to this last schedule concert and were aroused to an almost unprecedented degree of enthusiasm by the excellent program presented by Mr. Koussevitzky and the superb playing of his musicians.

The feature of the program was

Respighi's "Pines of Rome." Under the magnetic and stimulating leadership of Mr. Koussevitzky it was played with thrilling brilliancy and was awarded by tremendous applause, mingled with very audible bravos.

Other numbers on the program were Beethoven's Eighth Symphony, Prelude to "Die Meistersinger," and the Overture to "Tannhäuser." The Wagner numbers as interpreted by Mr. Koussevitzky and flawlessly executed by his men held the audience literally spellbound until the end of the program when the conductor was recalled again and again.

Many notable people were present, including President William H. P. Faunce of Brown University, who only a few weeks ago conferred the degree of Honorary Doctor of Music on Mr. Koussevitzky, at which time the conductor made his American debut as a soloist, showed his gratitude by playing on the double bass Handel's Largo and the Andante from his own Concerto. Providence music patrons have been so enthusiastic over the work of the Boston Symphony that it is deemed unlikely that many months will pass before they will lend their influence and means toward financing a new home for the coming season.

Marion Talley is to come to Providence on April 18, under the management of Albert Steinert. She will be heard in a song recital in the E. F. Albee Theater.

MIAMI OPERATIC SEASON PROMISES TO BE PERMANENT

First Performances of Grand Opera by Chicago Company Result in Expectations for Regular Engagement—Coliseum Roofed with Canvas to Permit of Productions—Over 3500 Persons Present on Opening Night—Necessarily High Prices Do not Lessen Demand for Tickets—Répertoire Includes Favorite Italian and French Works—Chilly Weather Has No Deterrent Effect on Attendance

MIAMI, FLA., March 20.—As an outcome of the remarkably successful season of the Chicago Opera Company, it is expected that grand opera will be made a permanent feature of the spring season.

Grand opera was heard for the first time here, as reported in a recent issue of MUSICAL AMERICA, when the Chicago Civic Opera Company opened a week's engagement at the Coral Gables Coliseum on March 8, with "Aida." Owing to the freight embargo and the tying up of the harbor early in the season, it was impossible to finish the building in time for the opening of the season, but the management put a temporary floor, opera seats and stage and dressing rooms in the stadium. A huge tent was put over it and grand opera was sung under the canvas.

It speaks well for the future of Miami's musical life that more than 3500 people were present at the opening night. It was chilly for Florida and the place was drafty, but enthusiasm waxed high. Repeatedly the audience rose *en masse* to applaud Rosa Raisa, who was the first prima donna to present opera to Florida. Interest continued throughout

[Continued on page 22]

ANN ARBOR EXPECTS ELABORATE FESTIVAL

Earl Moore Names Programs for Thirty-third Season

ANN ARBOR, MICH., March 20.—A tentative program has been announced by Director Earl V. Moore for the thirty-third annual Ann Arbor May Festival, consisting of six concerts which will be held in Hill Auditorium, May 19, 20, 21 and 22. Each program is built to stand alone, an artistic whole, but combines with the others to make a well-balanced series. The programs are:

Wednesday evening, May 19: Louise Homer, contralto, and Chicago Symphony, Frederick Stock, conductor; music by Goldmark, Chausson, Holst and Borodin.

Thursday evening, May 20: University Choral Union and Chicago Symphony, Earl V. Moore, conductor. Program: "Elijah," Theodore Harrison, baritone;

[Continued on page 18]

OPERA PLAYERS TO GIVE BOUGHTON WORK

THE Opera Players announce the opening, on April 6, of their new playhouse, the Grove Street Theater, New York, with Rutland Boughton's "The Immortal Hour."

The next two productions, tentatively announced, are a fantasy based on Humperdinck's "The Goose Girl" and "La Traviata." It is planned to give three subscription performances a season, and the new company expects to play every day in the week except Monday, following the plan of the Provincetown and Neighborhood Play-

houses, which permits Sunday performances.

Enrica Clay Dillon is the founder of this new little opera movement and director general of the Opera Players, of which William H. Woolverton is secretary. Sidney Clark is business manager, and Susan Hawley Davis, vice-president, Alberto Bimboni will conduct the opening performance.

On the advisory board are Deems Taylor, Lucrezia Bori, Paul Althouse, Jane Cowl, Susan Hawley Davis, George Fischer, Nathan Godfrey, Mrs. John W. Garrett, Minette Hirst, Mrs. Owen Huntsman, Fiske Kimball, Lucille La Verne, Alexander Low, Helen Menken, Emma Mills, Arthur Nason, William Lyon Phelps, Mrs. J. Emmet Richard, Jessie Spalding, Marie Sundelius, Mrs. Reinald Werrenrath and William H. Woolverton.

The personnel of the Opera Players includes Joyce Borden (who will sing the prima donna rôle of "The Immortal Hour" the opening night), Mary Craig, Salley Fiske, Fred Patton, J. E. Gurney, George H. Miller, Carl Rollins, Dail Cox, Gordon Thomas, Herbert Rothwell, N. Vasileff, Dorothy Terrell, Marion Kuschke, Gunda Mordhurst and Willard Vining.

GANZ FORCES CLOSE THEIR HOME SEASON

St. Louis Symphony Goes on Tour of Cities in West

By Herbert W. Cost

ST. LOUIS, March 20.—A brilliantly played program, under the skillful direction of Rudolph Ganz, closed a most successful season of the St. Louis Symphony. The program was:

"St. Louis Symphony March".....Ganz
Overture to "Tannhäuser".....Wagner
"Amour viens aider" from "Samson and Delilah".....Saint-Saëns
"The Temple of Isis".....Kroll
"Last Spring".....Grieg
Theme and Variations from Trio in A Minor.....Tchaikovsky
Second "Hungarian" Rhapsody.....Liszt

An outstanding feature was the Kroll work, of particular interest not only for its merit but because this was its first performance anywhere. The composer is to conduct the Municipal Opera Orchestra next summer. His score is decidedly modern in its boldness and dissonance, and in its emphatic expression of emotion. It relates the story of the destruction of the temple in Babylon reared in honor of Isis. The audience received it enthusiastically. Another feature which delighted the audience came when Mr. Ganz, seated at the piano and assisted by Michael Gusikoff, concertmaster, and Max Steindel, head of the cello section, played the Tchaikovsky Trio.

Kathryn Browne, contralto, who is to be the soloist on tour, possesses a voice of pleasing quality and uses it intelligently.

Concerts on tour were scheduled to be given in Joplin, Mo.; Bartlesville, Okla.; Tulsa, Okla.; Winfield, Wichita and Salina, Kan., and St. Joseph, Mo.

Future appearances of the orchestra are announced for Lincoln, Neb.; Oskaloosa, Davenport and Grinnell, Iowa; Rock Island, Charleston and DuQuoin, Ill.; Evansville, Ind., and Cape Girardeau, Mo.

Bookfellows Announce Lyrical Contest

CHICAGO, March 20.—Through the courtesy of Mrs. I. D. Sperling, "Book-fellow No. 2305," the Bookfellows announce a prize of \$25 for the best sonnet dealing with a musical subject. Mrs. Sperling, who is herself both musician and poet, feels that the essential relation between the two arts has not been recognized widely enough, and hopes by means of this and subsequent prizes to direct attention to that relation. The contest will be open from May 1 to Oct. 1.

Santa Clara Valley Blossoms Too Soon

SAN JOSE, CAL., March 20.—Old Sol has played a trick on the Santa Clara Valley Blossom Festival Committee by bringing orchards into bloom a week earlier than originally prognosticated—and since the San Francisco Symphony could not change its date from the twenty-seventh to the twentieth, the Festival program, with the orchestra and community chorus singing Earl Towner's specially composed cantata "Out of the West," will be held as scheduled, although the blossoms will be far past their prime by another week! MARJORY M. FISHER.

Airs of Yesterday and Today Contrasted

BALTIMORE, March 20.—The Baltimore Music Club, Mrs. Louis K. Gutman, president, gave a demonstration of the resourcefulness of its members in the presentation of a program called "Contrasts," which pictured an evening musicale on Mount Vernon Place in 1860 and a night on Charles Street in 1926.

The picture of a bygone day, costumed in the period, given with an appropriate stage setting, allowed the performers to project in pantomime the dignified grace and air of the past. Hazel Bornschein, Mrs. Charles Cooper, Elizabeth K. Edmunds, Elizabeth Kreis Gawthrop, Josephine Rochlitz, Mary Schriver, Mattie Leitch-Jones and James Wilkinson were applauded for delightful musical numbers in the sketch. Elise Hanline and Edith Joesting added a charming ballet episode. Harry

Welker and Louis Azrael were effective in their rôles. The musical examples consisted of Rossini's "Una voce poco fa," "The Maiden's Prayer," "Monastery Bells," "Listen to the Mocking Bird," "Believe Me If All Those Endearing Young Charms," "Darling Nelly Gray" and "The Gipsy Countess."

The second half of the program seemed to lack verve, with its present day examples of "Kitten on the Keys," John Alden Carpenter's "Tango Americaine," "Alexander's Ragtime Band," "St. Louis Blues," "Innocent Ingenue Baby," Gershwin's "Rhapsody in Blue" and "I Love My Baby." Henriette Ries Kern, Marue Shriver, Elsie Craft Hurley, Marion Savage Rosette, Anne B. Michelson, Martha Wilkins, Mrs. Benjamin Dobson, Louis Azrael, Rhea E. Welch, and Harry Welker participated in the jazz section of the evening. The production was under the direction of Adele Gutman Nathan of New York.

The Vivaldi number was an arrangement by Mistowski and received its first American performance. The piano part was played by Mr. Goossens.

MARY ERTZ WILL.

Hoogstraten Receives Gift from Orchestra

PORTLAND, ORE., March 20.—Willem van Hoogstraten was presented with a gold watch at the luncheon of the Fine Arts Club on March 10 by Frederick Starke, oboe player in the Portland Symphony. The gift was a tribute from the men in the orchestra. Musical numbers were supplied by Otto Wedemeyer, baritone, accompanied by Liborius Hauptmann, and students of E. O. Spitzner, who played a new work of this composer. The speakers were Mrs. Donald Spencer, Frank Eichenlaub, Robert E. Millard, Ted Bacon, Burns Powell, David Piper, J. L. Wallin and C. Ashley Cook.

JOCELYN FOULKES.

Club Studies French Music

SAN JOSE, CAL., March 20.—The San Jose Music Study Club devoted its last meeting to a study of contemporary French music, with special attention to Debussy, Ravel, Roussel, Milhaud, Paulenc, Caplet, Honneger and Boulanger. Mrs. Tantau prepared a paper which was read by Mrs. Shepard. Musical illustrations were given by Mrs. Wallace Deming, soprano; Ruth Darling and Alys Williams, pianists. Mrs. R. K. Sword, who is in charge of the club's Easter program, announces that a sunrise musical service will be held on the hills near the Country Club on Easter Sunday morning. This will be the first sunrise service ever held here.

MARJORY M. FISHER.

Emporia Announces Festival

EMPORIA, KAN., March 20.—A recital by Virgilio Lazzari, bass of the Chicago Opera Company, two concerts by the Kansas City Little Symphony with Mrs.

SCHELLING AWARDS CHILDREN'S PRIZES

Six Young Critics Win in Philharmonic Competition

At the last concert of the Philharmonic children's concert season, on Saturday, March 20, at Aeolian Hall, Ernest Schelling, conductor of the series, awarded prizes to six young music critics and singled out twenty-six for honorable mention. The prizes were given for the best note books kept by the children at this year's concerts.

Prizes for the best note books submitted at the morning series went to Katharine Dunlop, Dana Crandall and Eleanor Fisher. Prizes for the best note books from the afternoon series were awarded to Anna Arnaud, Elizabeth Savage and Wesley Pedersen.

Honorable mention in the morning series was distributed as follows: Cynthia Eyer, Helen F. Buttrick, Mary Hariman, Benjamin F. Fairchild, Edward Rayher, Natalie Starr, Julia C. Drake, Thomas Scherman, Joan and Natica Blair, Helen McCann, Georgiabelle Bickley and Elizabeth Carol Mayer.

Honorable mention in the afternoon series was awarded to the following children: Doris Zimmerman, Sophie Murphy, Beekman Fairbank, Johann Hoegh Bouman, Bernice Shrifte, Ruth H. Kaufmann, Caryl Jeanne Federman, David A. Prager, Victoria Schaeffer, Era Konin, Josey Cutting, Martha Walters and Florence van Straten.

The ages of the winners were from eight to fifteen years.

The Final Program

The final program of the series began with the first movement of the Beethoven Fifth Symphony and included two request numbers, Strauss's "Beautiful Blue Danube" Waltz and the Tchaikovsky "1812" Overture. The children of Public School 60 sang "Orpheus with His Lute" and "The Star-Spangled Banner." The chief number on the program, and the one which aroused the children to boisterous applause was Saint-Saëns' "Carnaval des Animaux," with Madeleine Marshall Simon and Joan Blair, mimicking effectively one of the young prize-winners at the piano. Mr. Schelling's lantern slides and interpretative remarks again accompanied the concert.

It was announced that the Philharmonic children's concerts will be continued, under the direction of Mr. Schelling, next season on Saturday mornings and afternoons at Aeolian Hall.

Allen C. Taylor as soprano soloist, and a play, "Sherwood," by students, will be numbers on the program of the Spring Music Festival of the College of Emporia. The festival will be held on April 6, 7 and 8.

New York Federated Clubs to Meet in Syracuse

SYRACUSE, March 20.—The New York Federation of Music Clubs will meet at Syracuse April 20, 21 and 22, with Mrs. Harry Leonard Vibbard of this city presiding. Among the concerts will be an appearance of Elisabeth Rethberg, who has been engaged by the Morning Musicals, Inc., host to the convention. Mrs. Harold L. Butler is chairman of the convention luncheon committee.

K. D. V. PECK.

Portland Stadium Will Aid Outdoor Music

PORTLAND, ORE., March 20.—The Multnomah Amateur Athletic Club will build a stadium, with an open air theater at one end, on its field within eight blocks of the main business section. It is planned to have the first two units, with a seating capacity of 30,000, completed by October. Funds will be raised by the sale of seat plaques at \$100 and boxes at \$2,000, entitling the holders to seats for one performance of every event during the next five years. This stadium will be a stepping stone to outdoor opera and orchestral concerts. JOCELYN FOULKES.

Civilization Banishes Fairy From Music



ONCE upon a time a boy in his late 'teens, his eyes undimmed by the glare of courts and the garish brightness that was later

to be focused in his direction, saw fairies dancing around the world and wrote a wonderful piece of music about them. Fairies were plentiful in those days, one reason being that they had space enough to expand in. Open fields were theirs for revelings; highways had not been rendered dangerous by automobiles; deep forests were innocent of subdivisions drawn to indicate building lots, and it was possible to fly for some distance without bumping into a tall apartment house.

So it was quite natural for young Felix Mendelssohn-Bartholdy to write his "Midsummer Night's Dream." It might, indeed, have become but one of many such pieces had the fairies been able to maintain their original place in the sun—or in the moon that beamed so benevolently down upon their pranks and industries. That mysterious force named "Progress," however, interfered and turned the tide of musical inspiration in another direction. Even as Peter Pan seized a broom and ruthlessly swept the little folk out of his underground house, so has "Progress" forced them out of the highways of life, where any composer could meet them on starlit nights, into narrow byways which few men think of treading.

Of course Mendelssohn was not the only composer to imprison fairy people within bars; but no other writer has surpassed his achievement in this line, and probably his great fairy opus has never quite been equalled. Purcell, Humperdinck and Weber were among those who essayed to make friends with the fairies, and Humperdinck succeeded remarkably well. Yet Mendelssohn's "Dream" remains the outstanding example, in the public mind, of elfish characterization in music. We have, for instance, lately witnessed Stravinsky's "Le Rossignol" at the Metropolitan Opera; but this score does not show Stravinsky at his best, which means that Mendelssohn will likely keep his almost undisputed position as the fairies' chief interpreter.

The Mechanics of Today

It is the mechanical thing today, when it is not an analysis of human moods and mental processes, that engrosses composers' attention. Where once grew gracious trees, a skyscraper peers impudently into the mysteries of such clouds as incautiously drift a little below the safety line. Underground castles have been shattered by pile drivers and other scientific inventions used in constructing subways and water mains. Grass has been smothered under asphalt. A fairy ring is blotted out by a maelstrom of traffic such as New York's Columbus Circle or a benched public square. Naturally, therefore, composers, sensitive to whatever emotional vibrations are in motion, translate into tones the materialism of the age.

It will be 100 years, come April 12, since Weber's "Oberon" was first heard, and Londoners were the first to hear it. It would seem that the fairies went back on Weber a wee bit, for he died eight weeks later. Perhaps they did not approve of the opera, and everyone knows how stubborn they can be at times, especially when offended. To Richard Wagner, who might have been too opinionated to please them, they meted out, not death, but practical oblivion of his early "Die Feen."

Auber More Fortunate

Auber fared better. So did Humperdinck. But the former had a drag in the person of Adelina Patti, who was ever the fairies' special protégée and who loved to sing in "Crispino e la Comare." And when the latter sat down to write "Hänsel und Gretel" he may have been tipped off by his friend Richard the First what not to do if he would secure the fairies' backing.

The disturbing fact about elfish psychology is that it never really changes. Modifications in fairies' methods there may be, but a deviation from traditional



HOW MODERN PROGRESS ENCROACHES ON ELFISH TERRITORY

The Plight of the Fairy in Music, as Dick Spencer Sees Her Situation, with Skyscrapers Springing Up on the Site of Former Revels

principle is not to be thought of. Fairies still prefer dewdrops to javel water for laundry purposes, a mossy couch to a folding bed with a mirror on its under side and, for means of locomotion, a grasshopper to a motor cycle. The Fairy Queen steadily refuses to discard her stays. She will neither bob her hair nor smoke cigarettes. Consequently there is little sympathy in fairy headquarters with the paraphernalia of modern human civilization. In thus forcing fairies out of their one-time haunts, the man of today has automatically cut himself off from a prolific source of inspiration. Reprisals and retribution are words fluently spelled by any fairy, even by toddlers in the kindergarten classes.

Composers Who Failed

How many composers have courted fairy favors without lasting success is told in the pages of musical histories. Egidio Romualdo Duni tried it with "La Fée Urgèle" in 1765. So did Giuseppe Marco Maria Felice Blangini, dealing

with a like topic in 1812. Purcell had done his best, way back in 1692, to capture a gossamer sheen for his "Fairy Queen"; and in 1755 J. C. Smith produced an opera called "The Fairies." These compliments, however, the fairies more or less sniffed at. Mendelssohn was destined to stand out in composers' ranks as their favorite godchild. Coccia and Dominetti each inscribed operatic title pages with "Il lago delle fate"; and Massé and Müller cast eyes fairywards without seeing a tithe of the visions vouchsafed to Felix the Youthful-Hearted.

Passing the Censor

In more recent times Massenet came nearer the magic ring when he offered "Cendrillon" as a gift, and Tchaikovsky was enough a citizen of the fairies' world to pass their censor with his "Sleeping Beauty" and "Danse des fées." It is obviously warmth of heart, and not necessarily warmth of climate that tempts the fairies in bestowal of their riches, since the Russian Rimsky,

in bequeathing "Snyegurochka" and "Christmas Eve" to humanity has maintained a place in the austere operatic répertoires. Rossini forfeited his chance when he made Cinderella's father a comic figure in "Cenerentola," for, with all their mischievousness, fairies are not the sort of people it is wise to treat flippantly.

American composers have not been more conspicuously successful, as writers of fairy scores, than many of their European brethren. Horatio Parker's opera "Fairyland" is not listed by leading companies, though Deems Taylor has defended our national honor somewhat with his fanciful "Looking Glass" Suite. "The Pipe of Desire" by Converse is generally silent.

In England, Speaight has chummed with Puck and Waldo Warner's "Pixy Ring" is on the programs of all self-respecting chamber music organizations.

German composers, and composers with German affiliations, are not unmindful of the fairy power and have

Philharmonic Closes Two Series of New York Concerts

Sunday Afternoon Concerts at Carnegie Conclude with Interesting Program—Children's Concerts in Aeolian Hall End for Season with Distribution of Prizes—Casella Soloist in Own Work with New York Symphony

WITH April approaching, the orchestral bodies are now nearing the end of their seasons. Last week, the Sunday afternoon concerts of the Philharmonic came to an effective close. The two series of Children's Concerts in Aeolian Hall under the conductorship of Ernest Schelling, also ended for the season. No visiting orchestral organizations were heard in New York during the week, but Mr. Furtwängler gave three interesting concerts, Leo Schultz, first 'cellist of the orchestra, being soloist at one of them, and Mr. Klemperer one, with the New York Symphony, Alfredo Casella playing his own Partita for Piano and Orchestra.

Hymning with Dvorak

The New York Philharmonic, Wilhelm Furtwängler, conductor, Carnegie Hall, March 18, evening. The program:

Overture to "Leonore" No. 3...Beethoven
"Verklärte Nacht".....Schönberg
Dramatic Overture, "Husitka"....Dvorak
Rapsodie Espagnole.....Ravel
Overture to "The Flying Dutchman".....Wagner

Except that the program was too long, small fault could be found with it. Mr. Furtwängler did some individual things in the matter of slowing the tempo in the "Leonore," but the crispness of the orchestra, especially the string choir in this and the Wagner number, was something to marvel at and to rejoice over. The beautiful cantabile passage in the middle of Schönberg's piece, was like faery music.

Dvorak's Overture, describing the amazing Johann Ziska, who, dying on the battlefield, ordered that his body should be flayed and the skin used to cover a drum, the beating of which would put the enemy to flight (which it did!), was splendidly given. Although it was heard in New York as far back as 1884, less than a year after its première at the opening of the Bohemian Theater in Prague, it has not been frequently played. The Hussite hymn surges through the piece with all the sweep and conviction of a reformer with an ideal to achieve. There is a battle section, rugged, sharply scored and full of thrusts and parries. A subsidiary theme in the strings and woodwind in the opening section is enlarged later on and the work comes to an end with the Hymn as a coda. It is a stirring piece and worthy of more frequent hearing. Ravel's Spanish Rhapsody was, for some reason, more soothing than exciting. The "Dutchman" Overture was so thrilling from start to finish that the question involuntarily sprang to one's mind as to why the entire work has not become a steady member of our operatic repertoire. Certainly, the drama and the tragedy of the number have seldom, if ever, been so poignantly portrayed as under Mr. Furtwängler's baton.

J. A. H.

Casella and Klemperer

The New York Symphony, Otto Klemperer, conductor; Alfredo Casella, pianist, soloist; Mecca Auditorium, March 21, afternoon. The program:

Overture, "Midsummer Night's Dream".....Mendelssohn
Symphony No. 3, in F Major....Brahms
Partita.....Casella
Mr. Casella

Overture, "Leonore," No. 3...Beethoven

Possibly it was the weather, possibly it was the realization that only four more opportunities again to demonstrate his worth remained to him this season. At any rate Mr. Klemperer gave a concert of rare excellence. The orchestra

[Continued on page 33]



Homage to Stradivari—A Phantasy by Dick Spencer

Stradivari Is Lion of Concert Devoted to Old Music

Rare Instruments of Rodman Wanamaker Collection Played on by Members of Chamber Orchestra Led by Casella—Szigeti is Soloist

ANTONIO STRADIVARI, a Cremonese not unknown to violinists and the cicerones of museums, gave an invitational concert in Wanamaker Auditorium, the evening of March 18 that was attended by many celebrities. Assisting him were Alfredo Casella, Joseph Szigeti, Alexander Russell and thirteen musicians from the New York Philharmonic, including the concertmaster, Scipione Guidi.

Some there were who may have fancied they saw, also, the ghosts of innumerable virtuosi, composers, collectors and princely art patrons, a phantom array of periwigs and imperials, making obeisance to a thin old luthier, a white woolen cap upon his head, a leather apron about his middle, with the secret of his violin varnish written on the fly-leaf of his Bible—that vanished formula for which scientists and musicians have sought unavailingly ever since a son's hand tore it from the father's volume.

Of the thousand and more instruments which Stradivari is known to have made between the years of 1666 and 1737, a little more than half have been traced by Hill and other Strad specialists. Four that had never previously been played publicly in America, so far as was known, were brought forward on this occasion, together with six other instruments of the Rodman Wanamaker collection, assembled in Europe last year for concert purposes and said to be the most remarkable of its kind ever brought to this country. For the purposes of the concert—the first of two—a string orchestra was assembled, the Italian modernist composer prevailed upon to conduct it, the noted Hungarian virtuoso engaged as soloist, and a work arranged especially for this occasion by a major modern composer was commissioned. But the evening was Stradivari's.

No doubt the musicians themselves

found no little professional joy in playing upon the priceless instruments. One violin and one viola were used in excess of those in the Wanamaker collection, and these were the property of the men playing them. The double basses were not Strads, for the simple reason that the Cremona master, so far as has been discovered, never made any instruments of the big bull-fiddle type.

Mr. Szigeti played a violin known as "Chant du Cygne," declared to be the last violin made by Stradivari in the year of his death, when he was ninety-three years old. In conformity with the custom of the veteran artisan, his age as well as the date was recorded on the inner label bearing his name. Until recently this violin has been in the collection of a wealthy European who acquired it from the private violinist to the Emperor Dom Pedro of Brazil, according to program annotations that were not the least fascinating detail of this concert. Among the other instruments, perhaps the most individually notable was the so-called "Joachim" Strad, which the famous German violinist played in his tours all over Europe.

The players, and the instruments assigned to them for the evening, were as follows:

First Violins: Scipione Guidi, the Joachim Stradivarius, 1723; Arthur Liebsch, the La Chesnay Stradivarius, 1687; Hans Lange, the Montagnana, 1747; Edmund Tak, Tschler, 1722.
Second Violins: F. Ruskin, the Dancla Stradivarius, 1710; N. Berezowsky, a Guadagnini.
Violas: J. J. Zovarik, a Guadagnini, 1780; J. Barzin, Goffriller, 1727.
Cellos: O. Mazzucchi, a Ruger, 1675; H. Van Praag, a Tschler, 1730.
Basses: U. Buldrini and A. Forcier.
Joseph Szigeti played "The Swan" Stradivarius, dated 1737.

The following program was devised to bring out the full beauties of these instruments, with Alfredo Casella conducting and Alexander Russell at the organ:

Concerto in A Minor.....Vivaldi
(Arranged for strings by Sam Franko)
Chaconne.....Vitali-Respighi
(For solo violin, string orchestra and organ)
First performance in America
Mr. Szigeti
Concertino in F Minor.....Pergolesi
(Arranged for strings by Sam Franko)
Sonata in G Minor for Violin Solo...Bach
Mr. Szigeti
Concerto Grosso in C...Corelli-Malipiero
First performance

All of this music was born within the long lifetime of Stradivari, though only the unaccompanied Bach work was heard in its original form. The ar-

Friends of Music Give Third Annual Performance of Bach's "St. John Passion," Conducted by Bodanzky—German Text Again Used—Six Soloists Appear with Chorus and Orchestra

BACH'S "Johannespassion," restored to art currency in New York by the Friends of Music in 1924, and repeated a year ago, was sung for the third time in successive seasons in the Town Hall, on Sunday afternoon, March 21. On the program it was referred to as an "Annual Lenten Performance," which presumably means that it is a fixture, to be heard hereafter on Passion Sunday. For this, devout thanks will be given Conductor Artur Bodanzky and those who stand behind him in the activities of the Friends.

No doubt the churches, which had given occasional performances of the St. John Passion during the considerable period when it was virtually unknown in the concert halls, will feel an increasing urge to undertake it, and those persons who find it somewhat difficult to reconcile themselves to the German text used by the Friends can have their fill of the English words in the more purely devotional atmosphere of these churchly performances.

Presumably the Friends are concerned

[Continued on page 33]

rangers had dealt reverently with their material, however, and the new Respighi and Malipiero adaptations, heard on this occasion for the first time, were as faithful to the originals as were the arrangements which long since won for Sam Franko the gratitude of devotees of old music.

The Corelli Concerto Grosso, as Respighi found it, was a mere outline of notes for one violin and bass only. Around this the Italian modernist constructed a work for string orchestra and organ that possesses the authentic atmosphere of the late sixteen hundreds.

With the passing of time, the compositions of a given period always sound much more similar, one to another, than they did in their own day. Doubtless, Vivaldi was more churchly, Pergolesi more worldly, Corelli more purely the great violinist, as these compositions must have represented them, coevally, to their fellows. Sung with the rich and velvet throats of these old Strads and their companions of the golden age of the violin-making, they came to modern ears as but slightly differing manifestations of the same spirit, the same outlook on art and life, the same aspirations. One composer might have written all.

Mr. Szigeti's performance of the Vitali and Bach numbers was violin playing on the highest plane. "The Swan" yielded a tone worthy of its fame, though perhaps no whit superior to that of the "Joachim" or other of the instruments supporting it in the Vitali Chaconne. The soloist added a Bach Gavotte, unaccompanied, after the Sonata. There was hearty applause for him and for Mr. Casella, whose conducting was just what it should have been—clearly defined, sensitive, lyrical; also for the musicians under his baton, and for the reclusive Mr. Russell, who sought to escape his share in it by disappearing modestly behind the organ.

In its entirety, the concert provided an experience to be remembered.

OSCAR THOMPSON.

Cincinnati Children Applaud Orchestra

CINCINNATI, March 20.—The second children's concert of the Cincinnati Symphony was given on March 16 before a crowded house. Ralph Lyford and Thomas Kelly were in their best moods and directed and spoke to the children in a happy vein. P. W.

Viewing the Accomplishments of Charles Burney, Pupil of Arne and Writer of Musical History, Through Vista of Two Centuries

By ANTHONY CLYNE



CHARLES BURNEY, author of the famous "History of Music," came of parents accomplished, if somewhat unstable.

James Macburney, the son of a Shropshire squire, having been birched into the classics at Westminster School by the redoubtable Dr. Busby, took to art and studied under that "eminent Face Painter," Michael Dahl. At nineteen he ran away with a pretty actress still younger. The wrathful squire disinherited him, married his own cook, and begat another son. James, with considerable musical and artistic gifts, was always attractive, and when he was left a widower with a numerous family, he wooed and won a Shropshire beauty with some money, who presented him with twins on April 12, 1726, Susannah, who died young, and Charles.

Thus came into the world, 200 years ago, in Raven Street, Shrewsbury, the writer upon music and father of the famous Fanny, who became Madame d'Arblay. Soon afterward his father settled at Chester as a portrait painter, dropping the first three letters of his name. Charles was well cared for by a foster mother in a small village near Shrewsbury, until he was old enough to attend Chester Grammar School. Then his musical studies began under the cathedral organist, for whom the precocious child was in need able to act as deputy. Returning to Shrewsbury when he left school, he became the pupil of his half-brother, the organist of St. Margaret's.

But he was in Chester on a visit to his father in August, 1744, when the celebrated Dr. Arne passed through, on his return from his Irish sojourn. By the counsel of that eminent musician, to whom he exhibited his powers, he was sent to London as his pupil, remaining with him three years, but learning little except to drudge at copying music and playing in the Drury Lane orchestra under Arne.

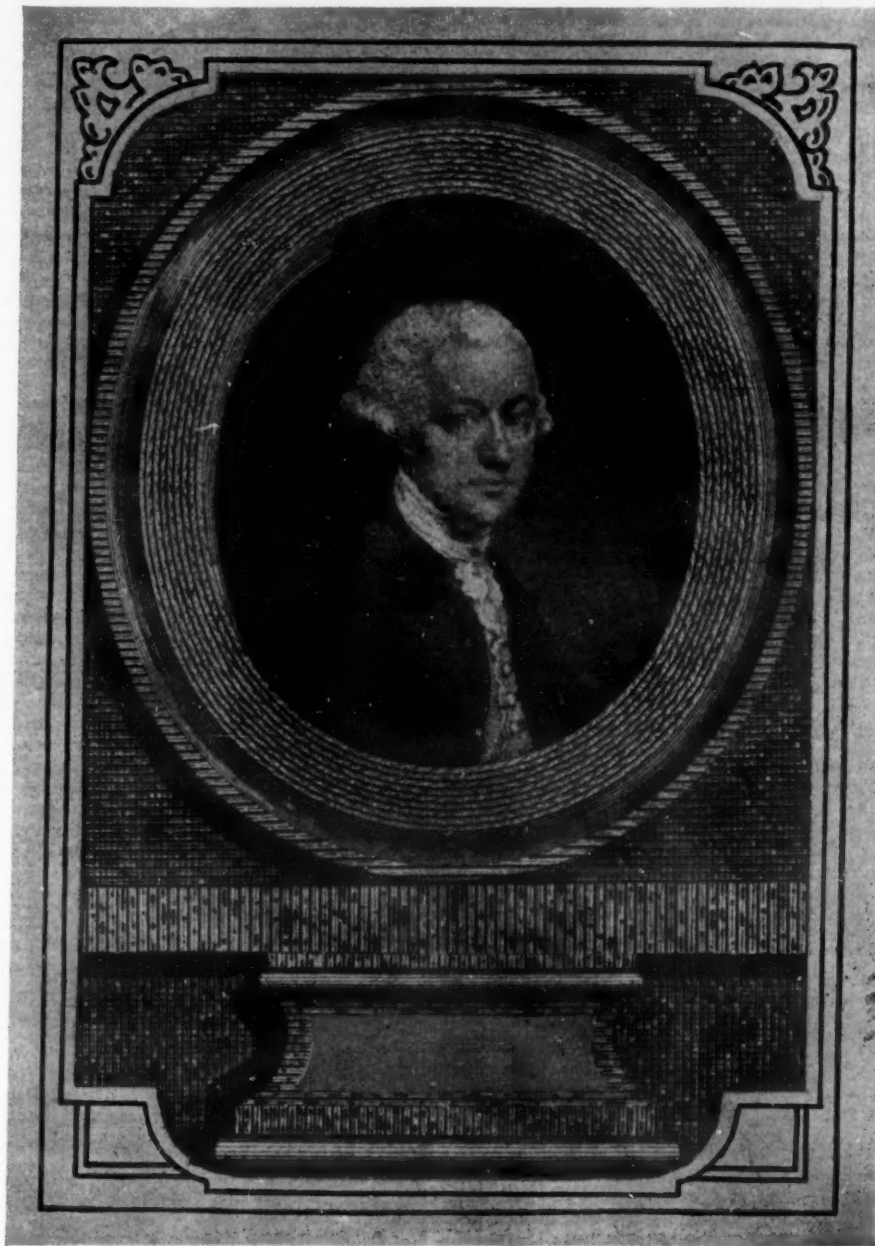
Great Personal Charm

Austin Dobson, in his biography of Madame d'Arblay, has sketched the eighteen-year-old Charles Burney—pleasant-mannered, intelligent, very musical, very versatile, and, as he continued to be through life, an indefatigable worker.

"His abilities and personal charm brought him many friends. He was frequently at the house in Scotland Yard of Arne's sister Mrs. Cibber, the foremost tragic actress of her day; and here, he made acquaintance with many notabilities. Handel was often among the visitors, playing intricate fugues and overtures with his pudgy fingers upon the harpsichord; and Garrick, with the wonderful eyes; and Garrick's surly old rival, James Quin and Mason; and Thomson, the poet of 'The Seasons.'"

In 1746 he met Fulke Greville, descendant of the Elizabethan of that name, Sidney's friend. Music, among all the other arts, shared the patronage of Greville. After the fashion of his day, it is reported, he had doubted whether any musician could possibly be a gentleman, but changing his mind after some intercourse with Burney, he paid £300 to cancel Burney's engagement to Arne and attached him to his own establishment as musical companion. Burney was considerably advantaged by the arrangement, brought into contact with hosts of people worth meeting. Burney was to have accompanied Greville and his wife to Italy, but at that juncture fell in love with the charming and cultured Esther Sleepe.

He married in 1748 and obtained the post of organist at St. Dionis Backchurch, at the munificent salary of £30 a year, and also the appointment to play the harpsichord at the "New Concerts" established at the King's Arms, Cornhill, instead of those formerly held at the Swan, which had been burnt down the preceding year in the great fire. Besides, he had many pupils, and also composed for Drury Lane. He supplied the music of "Queen Mab," for example,



CHARLES BURNEY

Whose Bi-Centennial Will Be Celebrated Next Month

a pantomime which ran sixty nights the first season and was revived almost every winter for nearly thirty years after.

Overwork and insufficient exercise seriously affected his health, and he was advised to live in the country. So, Burney settled at Lynn as organist at £100 a year. The instrument, we are told, was execrable, his audience unresponsive. But people were friendly and his health improved. He gave lessons in many of the great Norfolk mansions.

The History Idea

Above all, he conceived a great purpose to which to dedicate his energies—a history of music. He was happy in industrious reading and collecting materials, planning and corresponding with the Greville circle about his project. He got through a great deal of reading as he padded along the sandy roads on his sure-footed mare Peggy.

At Lynn was born the famous Frances or Fanny, the novelist. Other children were distinguished in very different walks of life—James, a sailor, sailed twice around the world with Captain Cook, was present at the navigator's death, and eventually was an admiral; Charles became an eminent classical scholar, chaplain to George III.

As the years passed, Burney, with health restored, began to hanker after London and its opportunities. His friends added their persuasions. In 1760 he and his family returned and installed themselves in Poland Street. Soon he became the music master most in request with the fashionable world, his success helped by the remarkable performances of his eldest daughter, a child of eight, on the harpsichord.

"He had not an hour of the day unoccupied," wrote Austin Dobson, "beginning his rounds as early as seven in the morning and finishing them, sometimes, only at eleven at night. Often he

dined in a hackney coach on the contents of a sandwich box and a flask of sherry and water."

Still he found time to compose his "Sonatas for the Harpsichord," and that setting for the burlesque, "adapted to the Antient British Musick, viz: the Salt Box, the Jew's Harp, the Marrow-Bones and Cleavers, the Hum-Strum or Hurdy-Gurdy," and so on, performed at Ranelagh in masks with great effect and to the especial amusement of Dr. Johnson.

Grief a Taskmaster

In 1761, his wife died of consumption, leaving six children, the eldest only twelve. Grief drove Burney to work harder than ever, and the years went by in indefatigable teaching and studying, preparation conscious or unconscious for the valuable books he was to produce. He amused himself with translating Rousseau's "Devin du Village" and adapting the music. When, however, his version was brought out as "The Cunning Man" at Drury Lane in 1766, when Rousseau came to England, it was accorded a chilly reception.

In 1767 he married a widow with three children of her own, an intimate friend of his first wife. She is described as handsome, intelligent, well-read and something of a blue-stocking to boot, and it was a union of genuine affection. In 1769 Burney was honored with the degree of doctor in music from Oxford, his "exercise" being a long anthem performed very successfully in the Music School and afterward frequently revived at Oxford choral meetings.

Happy in his domestic circumstances, honored in his art, Burney began again to prepare for his history of music, arranging and transcribing his materials with Fanny as his amanuensis. It was soon apparent that travel would be necessary to gather further materials. So, in June, 1770, with his portfolio packed

with letters of introduction, he set out for Paris. There Rousseau and Diderot, among others, helped him in his researches. He toured the cities of Italy. Burney had a genius for getting to know people and things worth knowing, and he returned in January, 1771, with splendid materials. A few months later appeared "The Present State of Music in France and Italy; or the Journal of a Tour through those Countries, undertaken to collect Materials for a General History of Music." It was a great success. Johnson said he had "that clever dog Burney" in his eye when, two years later, he wrote his own "Journey to the Western Islands of Scotland."

The gratified Burney set about learning German, and in 1772 toured in Germany and the Netherlands. The volumes which dealt with this second tour were even more successful. Burney was admitted fellow of the Royal Society and acknowledged one of the most eminent musical authorities. I suppose the two "Tours" are now very little read. They are extremely interesting if one comes to them with a fair knowledge of Eighteenth Century music in the various countries, especially if one has theories to find confirmation or contradiction of.

Meeting C. P. E. Bach

How well he describes, for example, conditions in Italy, the music in the churches and the theaters, the conservatoires and their methods. In the other lands he toured, Burney portrays vividly and accurately musical conditions. There is many a striking portrait of musicians he met. Take his visit to Philipp Emmanuel Bach, who invited Burney to dine with him.

Burney was taken into "a music-room, large and elegantly adorned with pictures, drawings and engraved portraits of more than 150 famous musicians, of whom several were English, and some portraits in oil of his father and grandfather. Philipp Emmanuel sat down to his Silbermann harpsichord. He played three or four very difficult pieces with all the delicacy, accuracy, and passion for which he was so justly esteemed among his compatriots. In the pathetic and tender movements he seemed to draw from his instrument cries of grief and lamentation, such as he alone could produce. The dinner was good, elegant and cheerful.

"There were present three or four friends, well-bred people, and his family. After dinner Philipp Emmanuel played again, almost uninterruptedly, until eleven o'clock at night. He became animated to the point of appearing to be



Dr. Arne

inspired. His eyes were fixed, the lower lip drooping, and his whole body was soaked in perspiration. He said that if he often had occasion to force himself to work thus he would grow young again. He is fifty-nine years of age. He is rather short of stature; his hair and eyes are black and his complexion brown; he is full of fire and is of a very gay and vivacious temper."

This quotation is given in the hope of tempting readers to disinter the "Tours" from the top shelves of libraries. In 1776 appeared the first volume, delayed

[Continued on page 16]



Friends of Music Provide Illustration of Expensiveness of "L'Art pour L'Art"—Need of a High Court to Decide Wagner Issues—Maria Jeritza Agrees with Sousa on Bill Nye's "Burning Issue"—Stock, Sokoloff and Hoogstraten for Stadium Concerts—Making Mathematics of Music—How to Live to Be a Hundred and Fifty—Samaroff to Continue Another Year as Critic—Canaries and Nightingales

Dear MUSICAL AMERICA:

SOME light on what it costs to give music for its own sake, without any very consistent heed being given to whether there is a demand for this music, is shed by a campaign that has been in progress in New York to raise the sum of \$45,000 within a month for the Society of the Friends of Music.

It is said that the need is urgent and must be met before the end of the season. Presumably, this sum represents the annual deficit. This deficit has averaged more than \$40,000 yearly for the thirteen years the Society has been giving concerts in New York. Individual programs have cost as high as \$7,000 and \$8,000 each.

Though the Society has a finance committee that boasts some noted names, and a long list of guarantors that includes a liberal number of wealthy patrons of the arts, it is now stated that a single donor—which can only be Mrs. J. F. D. Lanier, the president and moving spirit of all the Society's undertakings—has cleared these losses in a single-handed effort. This, it is now stated, she can no longer continue to do.

Consequently, those who patronize these concerts and others interested in the art, are being asked if they are "practical friends of music," and are being called upon to do their part "that this splendid work, so valuable to real music lovers, to professional musicians, teachers and students, shall be continued and shall grow."

The desire to expand is being manifested at the same time that the appeal is being made for financial sinews to carry on the work of the organization as it stands. Ten concerts, the usual number, have already been announced for next season on a subscription basis. Proposed additional activities, as so far outlined, include repetition in other parts of the city and its environs of programs given in Town Hall, and increasing the opportunities of music students to hear concerts at a low cost.

On its face, this proposed expansion would doubtless mean adding to the deficit unless a new scheme of financing the Society is worked out.

A permanent chorus that can be paid on the basis of a season of forty or forty-five weeks, and which will be able to give all its attention to the works of the Society, is one of the ends sought.

The aims of this organization have been consistently high, if not always productive of concerts as interesting as the labor and expense involved seemed to justify; but that, after all, is a question of the selection of material, and it is much easier to question Conductor Artur Bodanzky's judgment in this re-

spect than it would be to put down in black and white just what he should have given, instead of the works chosen.

For the "St. John Passion," "Orfeo," "Le Roi David" and "Dido and Aeneas," there is a feeling of genuine thankfulness. Works such as these would seem to be peculiarly the province of such an organization. As "the friends of Bach," the Society has filled a real want in the musical life of the Metropolis. Every dollar spent on such concerts has been well spent.

Some miscellaneous programs, on the other hand, have approximated those of the kind given every week by the local and visiting symphony orchestras, and it can scarcely be said that they added materially to the experience of those who attended. It ought to be possible for this organization to avoid, more and more, the type of program that merely adds to the number of choral-orchestral-soloist concerts on a given Sunday in New York. The success gained with important works that otherwise would not have been heard, would seem to point the way very clearly to the production of old and new masterpieces that the orchestras and the purely choral bodies are not likely to give.

Early in its history, there was a remark which went the rounds that Societies of Friends of Music were organized to present music which someone wished to give, but no one wished to hear. Some of Mr. Bodanzky's imported novelties may have given a measure of aptness to the sally. That it is scarcely true of the New York Society today, is indicated by the circumstance that about three hundred persons were turned away from last Sunday's representation of the "St. John Passion."

There have been times when misguided zeal has brought the Friends into unnecessary conflict with others who also are friends of music, as in the rumpus that was stirred up over two of Ernest Newman's criticisms, but such incidents are too easily magnified and at best are inconsequential as compared to the good these concerts have done and can do on an increasing scale, if wisely administered.



THERE should be a high court of appeals to deal with all questions raised with regard to the proper performance of the Wagner music dramas.

Just now, Wilhelm von Wymetal stands accused. Lawrence Gilman is the accuser.

Everyone may read in the *Herald Tribune* the critic's severe strictures on von Wymetal's handling of the stage in "Götterdämmerung." But it is not likely that the performance will be altered or that von Wymetal will reply to Gilman.

Consequently, the issue is left hanging in air, with the assumption that the critic is right, but that it doesn't matter much either way. Yet the same thing came up last year and it will come up again next year and thereafter.

Wagner lovers are a persistent lot, and as they have the habit of running hither and yon to hear performances abroad, they usually have a basis of actual experience on which to base their criticisms.

Mr. Gilman charges Bourbonism in the Metropolitan's attitude toward Wagner, asserting that "it seems perversely bent upon assuring us that it learns nothing and forgets nothing." He declares that Wagner's plain and specific directions are ignored—not those which are difficult of fulfillment for mechanical reasons, but others which are easily achieved. The treatment of Siegfried's death scene he brands "inexcusable."

On the face of things, with the literal stage directions before one, it would seem that the critic is right. But there are always two sides to a controversy, and it is difficult to believe that so ex-

perienced a master of stagecraft as von Wymetal is would substitute one bit of business for another through ignorance or negligence. He doubtless has his reasons for a choice of details, as Gilman has for his choice of words. With him, there may be other considerations which outweigh the printed word as it is found in the score. He probably is as familiar with what is done at Bayreuth as any of the critics, yet he is impelled to disregard what to Gilman seems of cardinal importance.

The League of Nations is of secondary importance, it would seem, to these details of the Wagner traditions that are forever vexing those who present the music dramas and those who are called upon to write about them.



"PROPER diet, sanitation and a discreet selection of music," Dr. W. E. Dentiger of Connecticut told the National Life Conservation Society, "and we can all live to be 150."

We have all heard of the power of music in curing the sick, causing cows to give more milk and chickens to lay fresher eggs, but its influence on longevity is something worthy of the most searching examination.

Granting that the worthy doctor's views of musico-therapy are correct, and that we have all only to practice as he preaches to live a century and a half, who is there that can tell us what music is "discreet"?

If, as one account of the physician's remarks has it, Chopin should be tried for rheumatism, and for spring fever, Bach, there must be a scientific reason similar to that which makes certain foods desirable in the correction of physical ailments.

It would seem that we are on the threshold of a system of musical dietetics.

If so, may we not expect to find our future programs selected from a health and longevity standpoint, with (to follow the precedent established by a chain of popular restaurants) the number of musical vitamins or calories in parentheses after the title of each composition?

Or, if it is found possible to compile statistics like the mortality lists of the insurance companies, the number of days, weeks or months that each composition can reasonably be expected to add to (or subtract from) the ordinary listener's life might be similarly set forth. Here, for instance, would be a typical orchestral list:

PROGRAM

Prelude to "Meistersinger" (Add four days) Wagner
Symphony, No. 8 (Add one week) Beethoven
Five Pieces (Subtract fourteen years) Schönberg
Marche Slave (If heard, subtract 15 minutes; if not, add 2) Tchaikovsky



IT was Bill Nye who declared that the tobacco issue was a burning one. Where there is so much smoke there must be some fire, he added.

Now Maria Jeritza has demonstrated over and over that she is not lacking in fire. But she objects to smoke, or rather to smokes, when they result in her name being bandied about without authority.

Consequently she has brought legal action against tobaccoists who have put out a Jeritza Cigar, even as John Phillip Sousa did with respect to a Sousa brand a year or so ago.

Mary Garden, sailing for Europe, said she didn't blame the Metropolitan prima donna at all. Cigars, quoth she, smell so terribly. And besides, there is a Mary Garden perfume on the market, you know.

Apparently one of the distressing features of cigar embroglio is the use of a picture purporting to be a likeness

of the Viennese prima donna on the cigar wrapper.

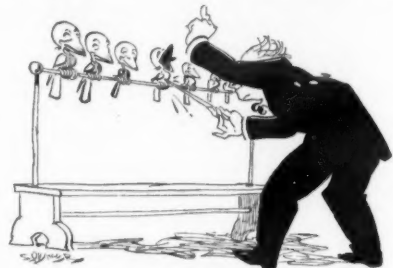
Shades of Lillian Russell! And this to one who has specialized in Vienna art portraits, and is said never to have permitted the official photographer of the opera house to take a likeness of her.

Pêche Melba, Toast Patti, Caruso and Tetrazzini spaghetti, the Marcella waist, the Nordica reduction cream—all these and more have set precedents. But Mme. Jeritza is a highly individual singer, as Mr. Sousa will, no doubt, agree.

THOUGH not yet announced, I understand that Frederick Stock, the dis-impresario may well ask what would Symphony will conduct part of the summer series of concerts in the Lewisohn Stadium this year, sharing the warm weather season in New York with Nicolai Sokoloff of the Cleveland Orchestra, Wilhelm von Hoogstraten of the Portland Symphony and possibly one or two others. This will be Stock's first appearance as a symphony leader in New York since he brought his Chicago orchestra to the East coast about five years ago, and his engagement will mean an additional feather in the cap of the Stadium concert givers.

AFTER fifteen years of experimenting, a Bremen scientist has trained a chorus of canaries to sing sufficiently well together to have their voices recorded phonographically. The canary ensemble, led by the scientist as if he were conducting a human ensemble, has been described as surpassing anything ever previously achieved with feather songsters.

The secret of their bird vocalization, so the story goes, is that these choice canaries were never permitted to hear



other canaries; instead, they were placed with nightingales, and from them learned the real art of bel canto.

There is a parable in this which every reader can figure out for himself. Only a few weeks ago I had occasion to repeat the remark of a vocal teacher who said that the only salvation for a promising German tenor was to bring him up on a desert island where he would never hear another of the species.

Beautiful singing begets beautiful singing and great voices beget great voices. If we have too many everyday canaries of limited powers among our leading artists today, it may well be because there has been no practical way recently of carrying out the Bremen scientist's experiment. The despairing impresario may well ask what would he have done if the world had run out of nightingales.



IF Deems Taylor, erstwhile critic of the World, has found a subject for the American opera he is to write for the Metropolitan, he has carefully concealed the fact. At one time he was said to have inclined toward the Molnar play, "Liliom," but discovered that another composer already had an opera under way, on this theme. Then it became known that Edna St. Vincent Millay, the well known American poet, was to provide a text, and her little drama "Aria da Capo," was spoken of; but illness on the part of this gifted writer, it is now understood, has interfered with this promising collaboration. Some of Mr. Taylor's friends have thought he might do worse than to expand his "Through the Looking Glass" Suite into an opera, with Lewis Carroll's Alice as heroine. He has expressed himself in the past as being by no means convinced that an American opera should have an American subject, pointing out that Verdi went to Egypt and Wagner to Cornwall for the subject matter of what many believe to be the greatest Italian and German operas, respectively.

Just what Taylor intends to do with

[Continued on opposite page]



[Continued from preceding page]

a certain "Geometric Ballet" on which he worked last summer is another of those little mysteries with which the composer-critic has surrounded himself since he gave up his writings for the *World* to devote himself to composition. Following the precedent of Bach and other illustrious composers who have used their music over again, it is not difficult to conceive of his new light opera embodying his "Janice Meredith" ideas, but whether he has similar uses for a Dance of Parallelograms or an Isosceles Waltz remains for the composer—or the producer—to divulge.



OLGA SAMAROFF has been re-engaged by the *Post* and will write its music criticisms again next season. More than that, she will command a salary second to none, I understand, among the critics of the New York dailies—one that runs into five figures without any decimal mark. Announcement to this effect will not surprise her colleagues, as it is known that her injured arm is still troubling her and that she has found reviewing, during her enforced absence from the concert platform, a highly stimulating experience. Her managers, I understand, expect her to return to her career as concert pianist in the season of 1927-28.

I think her presence among the critical fraternity has been altogether healthy. But there really ought to be some sort of exchange, whereby one of the other critics would temporarily take her place as a recitalist.

Speak up gentlemen—which of you is ready to give an all-Beethoven program next week in Aeolian Hall?



IT has been suggested that a column headed "Errata" be conducted in all papers printing music criticism, not so much to care for those misspellings, wrong initials and erroneous first names all editors learn to accept with a degree of resignation, but as a way out for music critics who refer to an artist only to discover that some other artist appeared. As an example, both the *World* and the *American* spoke of the singing of William Gustafson in the "St. John Passion" performance given in New York by the Friends of Music, and made no reference whatever to Gustav Schützendorf.

If either of the gentlemen who wrote the reviews in question had taken a good look at the platform, he could scarcely have failed to note that there was no visible sign of Gustafson, and that Schützendorf was having a fairly busy afternoon singing the same part which he had sung at the last previous performance of this music on the same Sunday a year ago.

ACCURACY, however, seems to be something of a lost art. I wondered whether Chauncey Olcott or Edward MacDowell was the aggrieved party the other evening, when I heard a radio announcer refer to the latter as "the American who composed that lovely little song, 'To A Wild Irish Rose'."

THE fetish for non-emotionalism in music appears to me to be one of the transparent absurdities of our more extreme moderns. No doubt, it is a natural reaction against a decadent romanticism that was carried in some instances to extremes that bordered on the pathological. But when I hear of a composer setting out deliberately to exclude all emotion, I find myself questioning the accuracy of the person who thus describes him, in preference to questioning the sincerity of the composer.

However, I think it is quite possible for composers to talk of non-emotionalism and still fail utterly to write that way.

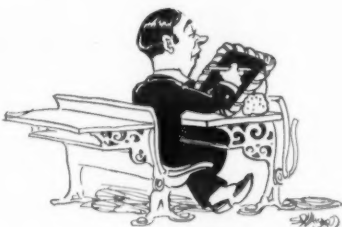
The emotions are fundamentally the same in all ages—but ways of expressing emotion vary with differing periods, as styles in dress or speech. Who would woo a young lady today in the speech of Tennyson?

I can think of no music that has lived and been devoid of emotion, however indefinable that emotion may seem to be, and I am inclined to believe that when a Stravinsky or a Hindemith tries to write without expressing feeling, he probably feels more than he admits.

What he is really trying to do, I believe, is to refrain from expressing his feelings in the way others have done before him. The old manner has become a formalism, a convention; he is seeking a new way of saying the same thing, and if he succeeds, his way will, in time, be ticketed as bespeaking his variety of emotion.

Otherwise, there is about as much prospect, I would say, of this modern music finding any permanent place in the affections of those who listen to music, as there is of treatises on mathematics replacing fiction and poetry in the domain of popular literature.

If the extremists were really to accomplish what they are said to be striving to do, they would, in fact, be substituting a kind of tonal mathematics for musical expressiveness. And I am not one of those who believe that the human race has become so purely intellectual that it is ready to convert the concert hall into a classroom or laboratory for the examination of problems in acoustical science.



APPARENTLY some of us will have to revise our interpretations of word "début." After the débuts at the Metropolitan of Mary Lewis, Marion Talley, and Dorothea Flexer the newspapers kept the word standing, ready for use whenever an American singer essayed a new rôle. Consequently there were "debuts" for a soprano who has been singing important parts at the Metropolitan for four seasons and for another who has figured in the casts for the last three years. This raises a question that ought to be settled with some degree of finality, as to how many previous appearances should be tabulated in advance of a début. Otherwise, instead of waiting for the twentieth or twenty-second, some hasty reviewer may place an artist in an embarrassing situation by attributing a premature début to her when she makes what is only her eighteenth bow.

ASSISTANT conductors at the Metropolitan have been performing new duties this season. I am told that one or another of them is stationed in the wings at each performance to direct the curtain recalls, and thus prevent any repetition of such incidents as the Jeritza-Gigli flare-up of last season, or the long delay of Lawrence Tibbett in coming out alone when he created his "Falstaff" furor. As every stage assistant is now known as a regisseur, these curtain diplomats should likewise have a title of their own. I submit this one: *antifusisseur*, writes your

Mephisto

Miami Club Gives Operetta

MIAMI, March 20.—The Junior Music Club, which is again under the direction of Mrs. L. B. Safford, gave Grace Porterfield Polk's newest operetta, "In Blossom Time," in the Central School Auditorium with Rachel Jane Hamilton, soloist with Pryor's Band, in the solo parts and with the members of the club in the chorus. It was a success in every way and the proceeds will go to defray expenses of contestants at the State Federation later in the month.

CONVENTION IS HELD BY CAROLINA CLUBS

Anderson Entertains in Honor of Visitors from South

By D. G. Spencer

ANDERSON, S. C., March 20.—Mrs. H. M. Stuckey of Sumter, S. C., was elected president of the South Carolina Federation of Music Clubs, succeeding Mrs. Robert I. Woodside of Greenville, at the concluding session of the convention held on March 11 and 12.

Other officers elected were: Mrs. Frost Walker of Union, first vice-president; Mary Hart Law of Spartanburg, second vice-president; Mrs. C. H. Henderson of Bamberg, third vice-president;

Mrs. E. W. Page of Greenwood, treasurer; Mrs. David Moore of Rock Hill, recording secretary; Mrs. O. L. Martin of Anderson, recording secretary.

All chairmen of the various committees were reappointed with the exception of a chairman for American music. Mrs. Walker was formerly chairman of this committee.

The chairmen of the committees follow: Junior Clubs, Mary Fant Herndon, Union; education, Mrs. T. W. Bookhart, Enoree; extension, Mrs. Julian Dendy, Seneca; finance, Mrs. William Egleston, Hartsville; publicity, Mrs. Carl Sumner, Columbia.

Mrs. Stuckey organized the State Music Teachers' Association, and was the first to introduce music memory contests in the State.

Among the entertainments arranged for the delegates was a reception by the Anderson Music Club at the home of Lila B. Sullivan. This reception followed a concert given in the First Baptist Church under the direction of Isaphine Rishey and Webb Von Hassln of Anderson College music faculty. Features of the program included Mr. Von Hassln's ensemble numbers and numbers by the Anderson College Glee Club. Dorsey Whittington, pianist, who will be connected with the Winthrop College (Rock Hill) summer school, played solos on Friday night.

Thursday evening the delegates heard a violin trio from Spartanburg. The artists were Grace DuPre, Mrs. Horace L. Bomar and Mrs. Wilbur C. Cooke, with Mrs. Victor M. Montgomery as pianist.

Gigli Gives Birthday Party

Mr. and Mrs. Beniamino Gigli gave a reception in their home at 140 West Fifty-seventh Street on Sunday evening, March 21, in celebration of the tenor's thirty-sixth birthday. Among the 175 invited guests were leading representatives of the musical, theatrical and social circles of New York City. The host sang a duet from "La Bohème" with Rosa Low, and a duet from "Aida" with Maria Müller, besides giving several solo numbers for the enjoyment of his guests. Louis Mann entertained with some amusing stories, and the Marmains contributed several dances to the informal program. A bounteous buffet supper was a part of the evening's hospitality.

Cleveland Institute Artists Play Chamber Music

CLEVELAND, March 20.—A sonata program distinguished the thirty-eighth faculty recital of the Cleveland Institute of Music from other recitals this year. Four artists from the school faculty, André de Ribaupierre, Charlotte Demuth Williams, Arthur Loesser and Rebecca Haight, gave an artistic list. On this was a Bach Concerto for two violins and piano in B Minor. Another delightful number was a Brahms Sonata for 'cello and piano in E Minor. Music by Fauré was introduced in the Sonata for violin and piano in A, Op. 13.

Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

The PHILHARMONIC Society of New York

1842 — Eighty-Fourth Season — 1926

WILHELM FURTWÄENGLER
Conductor

PHILHARMONIC SPRING TOUR

Wilhelm Furtwaengler—Conducting

Philadelphia, March 8

Public Ledger: "Mr. Furtwaengler conducts with great authority, intense earnestness, and vast musicianship. The Orchestra played splendidly under his leadership, the balance and the quality of tone being the best that the organization has shown here during the present season."

Bulletin: "Wilhelm Furtwaengler made his Philadelphia debut with the New York Philharmonic Orchestra in its final concert of the season and was rewarded with a demonstration of approval that approached the proportions of an ovation. When he had completed his program men and women rose in their seats to applaud with long continued fervor. Even after the orchestra players had arisen and made their final bows the hand-clapping continued."

Record: "Strauss' 'Till Eulenspiegel' was grotesquely envisioned by this clever German conductor and the 'Meistersinger' Prelude which concluded the program, was given with a sonority and melodious beauty that completed the capitulation of the audience and doubtless determined many to subscribe for the four concerts promised next season with Mengelberg, Toscanini, and Furtwaengler as conductors."

Washington, March 9

Times: "From the orchestra he brings out a web of tone that is alive, yet in both control and abeyance, giving the themes of his music a bed of beauty whereon to lie."

Evening Star: "It is a concert that will long linger in the hearts of those who heard it and who appreciate the beauty of exquisite music comprehensively interpreted. Furtwaengler is a fascinating person and a genius of a conductor. Both he and his orchestra received an ovation at the conclusion of the concert."

Post: "There was a richness of tone, great sonority, and delicacy of phrasing. Furtwaengler displayed a genius in contrasting effects. His readings have been called 'resplendent' by the New York critics and it was so yesterday."

Herald: "He gave Washington a program of rare beauty. The conductor made a distinct impression on this, his first appearance here, with the result that another visit would be eagerly looked forward to."

Baltimore, March 10

Evening Sun: "Wilhelm Furtwaengler, towering with his more than six feet of height before the members of the New York Philharmonic Orchestra, captured Baltimore as he had captured New York last season and as he had taken Philadelphia and other cities. He is not only a giant physically, but a big personage mentally and musically, entering into every phase of the feeling underlying the music."

Sun: "One of the chief attractions of the concert was the introduction of Wilhelm Furtwaengler, the orchestral conductor. And an attraction of great power he proved himself to be. Endowed with a tremendous musical temperament, with a keen intuition of the meaning of the work presented, and with great magnetism, he extracted from his orchestra every colorful detail of the compositions, and by the very individuality of his readings made the underlying meaning clear and comprehensible. It was easily the most strikingly effective and interesting orchestral concert of the season."

News: "Wilhelm Furtwaengler's initial Baltimore performance proved more than a success. It was a triumph . . . not the New York type of triumph with yelling and pink roses but the Baltimore type of applause just for the pleasure of applauding . . . an indulgence rare to Baltimoreans."

Pittsburgh, March 12 and 13

Sun: "Furtwaengler is a miracle man. There is no prima donna in him, just a conductor interpreter; a man who feels his score and his men. To a man Pittsburgh will be glad to see him next season when he returns with this same organization."

Gazette Times: "No more welcome musicians could have come to play for us than the New York Philharmonic who returned last night for a second set of concerts, this time under the baton of Wilhelm Furtwaengler. That the same Orchestra could sound like another group of players, under the leadership of their latest conductor, is almost incomprehensible; yet, without sacrificing any of its fine characteristics, Furtwaengler has decidedly stamped a new personality on this organization. Gaunt and rugged, like a bronze mass from Rodin's hand, this young German with volcanic vitality engaged our interest to the last note."

Post: "There are conductors and conductors and there is Wilhelm Furtwaengler. He is the Cardiff Giant among conductors and he is as able as he is tall; every inch of him is vibrant, every foot—and hand of him is eloquent. Furtwaengler is more than a conductor. He is a composer, a sculptor, and he took his men and his compositions and he moulded new works while we listened. He is master of accelerando and allargando. He is plastic and fluid and for all his nervous range there is no distortion of theme or content. He energizes everything and from instrumentalists to audience one feels his electrifying qualities."

Arthur Judson, Manager

STEINWAY PIANO

Edward Ervin, Associate Manager

BRUNSWICK RECORDS

"Götterdämmerung" Ends "Ring" Cycle at Metropolitan

Last of Tetralogy Given in Special Matinée Series — "Petrushka" Has First Performance of Season in Triple Bill — Changes of Cast Bring Young American Soprano to Chief Feminine Part in "La Cena"

IT has passed like a breath, this race of gods; the treasure of my sacred knowledge I leave to the world: it is no longer goods, gold, or sacred pomp, houses, courts, lordly magnificence, nor the deceitful ties of dark treaties, nor the harsh law of hypocritical manners, but only one single thing which in good as in evil days makes up happy: Love!"

The words are Wagner's own. But no words could express what he strove to say, like the music which again sounded in all-assuasive benediction for Friday afternoon's audience at the Metropolitan, as the final curtains closed in on "Götterdämmerung."

The majestic "Valhalla" theme in the brass, the riverine undulations of the "Rhine Daughters" in the wood choir, the companion waves of the "Rhine" itself in the cellos, violas and harps, the final flashing statement of the "Guardian of the Sword" motif, and a last despairing reference to "Divine Power," while over all float the violins in the ethereal splendor of the supreme theme, the "Redemption through Love," with its star-pointed final chord—is there anything like these concluding pages of the "Ring" in all music?

That Wagner should have used the "Redemption through Love" but once before reaching the very end of the Tetralogy and should then have built his resplendent apotheosis on it, indicates how highly he valued it among the many marvelous motifs of the "Ring." When he first heard this theme in his inner being, and marked it for use in the colossal cycle, can only be conjectured. But it was in 1854 or 1855 that he put it into the mouth of Sieglinde, as she takes the fragments of the broken sword, seized with a joy to live for the Walsung hero she is to bear; and nearly twenty years elapsed before Wagner completed the final scene in "Götterdämmerung," in which it is heard again. There is no hint of it in the three acts of "Siegfried," or in "Götterdämmerung" until midway in the Imolation scene.

The suggestion comes inevitably that Wagner regarded it as the supreme creation of his inspiration in the "Ring" and put the theme away for its final glorification, at the time of its first flowering in his "Walküre" days. Surely only a Titanic genius could have thus looked down the vista of this succession of music-dramas and have thus husbanded his material for a culmination that was not to be actually accomplished until a score of years had passed.

The cast of the final "Ring" performance, virtually the same as that at several representations last season, was as follows:

| | |
|-------------------|---------------------|
| Siegfried | Rudolf Laubenthal |
| Günther | Friedrich Schorr |
| Hagen | Michael Bohnen |
| Alberich | Gustav Schützendorf |
| Brünnhilde | Nanny Larsen-Todsen |
| Gutrune | Maria Müller |
| Waltraute | Karl Branzell |
| Woglinde | Elizabeth Kandt |
| Wellgunde | Phradie Wells |
| Flosshilde | Marion Telva |
| I. Norn | Merle Alcock |
| II. Norn | Henriette Wakefield |
| III. Norn | Marcella Roessler |
| Zwei Mannen | Max Altglass |
| Conductor | Arnold Gabor |
| | Conductor |
| | Arthur Bodanzky |

Indulgences were asked by means of printed slips for Mme. Larsen-Todsen and Michael Bohnen, both of whom sang in spite of vocal indispositions. Though plainly hampered, there was much that was eloquent and convincing in the soprano's Brünnhilde, and Bohnen's Hagen was the same powerful and sinister figure of a year ago, with the same tendency to disregard traditions

of the part. Laubenthal's Siegfried had much to commend it. He sang with a ringing and often truly heroic quality of tone and was physically a sturdy embodiment of the Wolsung. Schorr's Günther and Mme. Branzell's Waltraute were vocally admirable, and Mme. Müller's Gutrune possessed visual and vocal charm. Schützendorf's Alberich was the same effective impersonation it has been from its first revelation. The general effect of the singing of the Norns and the nixies could have been better, but it was not disturbing.

The orchestra, directed with no want of intensity by Mr. Bodanzky, played better than in "Rheingold" or "Siegfried," and much of the time approached its former standard in this music. Opinions will continue to differ with respect to the Bodanzky tempi—this reviewer felt that many of them were much too fast.

The stage management, for which Wilhelm von Wymetal assumed responsibility, has not altered details that were criticized a year ago—the Norn scene being as unsatisfactorily grouped and lighted as before, and the funeral procession for the dead Siegfried inexplicably contrary to Wagner's explicit stage directions.

One wearies of haggling over such details, and gives thanks that they cannot materially dim the splendors of this music, on which, after all, the stage action is a drag and a burden, and a constant source of disillusionment. Only a musical misanthrope can look back on this cycle, with virtues far outweighing its faults, with any feeling except of gratitude, whatever the reservations that must be made with respect to sundry details of the individual performances.

OSCAR THOMPSON.

Marion Talley as "Lucia"

At a special matinée on Monday, Marion Talley reappeared as Lucia, doing some very beautiful singing. Miss Talley negotiated with ease and clarity all the high notes and even added some not in the score. The great beauty of her lower and middle voice was also evident. Her dramatic idea of the part was also excellent. Mr. Lauri-Volpi, who was the Edgar of the cast, not only sang beautifully but made the somewhat incredible quite dramatic. It was an achievement. Mr. de Luca was Henry Ashton, Mr. Bada, Bucklaw, and Mr. Mardones, Bide-the-Bent. Miss Egner and Mr. Paltrinieri completed the cast. Mr. Papi conducted as if he were leading a Mahler symphony. Often, only the moving jaws of the artists gave indication that they were singing.

J. A. H.

"Chenier" Again

Several changes in the cast of "Andrea Chenier" last Monday night brought Florence Easton back to the part of Madeleine, which she sang with her familiar dramatic potency and vocal fullness. Giuseppe Danise stepped back into the rôle of Gerard, winning applause for his arias, though not seemingly in the very best voice. Beniamino Gigli was again the Chenier, giving a very fine vocal performance, indeed. The many smaller rôles were assumed by Mmes. Bourskaya, Anthony and Flexer, and Messrs. Meader, Reschiglian, Didur, Malatesta, Bada, Picco, Ananian and D'Angelo. Mr. Serafin rather exceeded himself in the matter of orchestral volume, though giving a vital reading of the score. R. M. K.

Stravinsky-Puccini-Carpenter

From the shuffling of the Metropolitan repertoire emerged on March 17, a new Russo-Italo-American triptych, Stravinsky's "Petrushka" making its welcome re-appearance in company with Puccini's "Gianni Schicchi" and John Alden Carpenter's "Skyscrapers." The triple bill was conducted by Tullio Serafin, Gennaro Papi and Louis Hasselmans. Wilfrid Pelletier performed brilliantly the difficult piano part in the Russian score.

Stravinsky's pantomimic fantasy, coming directly after "Le Rossignol" and comparatively close to "Le Sacre du Printemps," completed opportunely the presentation in one New York season of his three masterpieces. Of the three, "Petrushka" is the most perfect in its fine adjustment of music to stage action, and from the auditor's standpoint it is

the most grateful to the ear. In it Stravinsky achieved a terseness of expression, an epigrammatic mordancy of wit, a concentration of irony and an emotional poignancy that make it his most personal work.

The performance of "Petrushka" against the kaleidoscopic settings of Serge Soudeikine showed no variations from that of last season, except the substitution of Florence Rudolph for Rosina Galli as the Ballerina. Adolph Bolm mimed the title rôle authoritatively, with an admirable synchronization of puppet-like gestures with the angular rhythms of the music. Giuseppe Bonfiglio was perhaps too amiable a Moor; his depiction of leering humor and gross sensuality was good, but his anger had no edge and he lacked the touch of the macabre. Ottokar Bartik was the Showman. Armando Agnini, Mollie Friedenthal, Rita de Laporte, Lillian Ogden, Jessie Roger and Florence Glover completed the cast.

Giuseppe De Luca was as usual the protagonist in "Gianni Schicchi," vastly entertaining in his buffo humor and craftiness. Ellen Dalossy was the Lauretta, using good vocal values in the opera's one gallery aria "O mio babbino caro." Giacomo Lauri-Volpi sang Rinnuccio, Kathleen Howard impersonated La Vecchia, Laura Robertson was La Ciesca and Marie Tiffany was the Nella. Messrs. Eisler, Bada, Ananian, Didur, D'Angelo, Malatesta, Rother, Reschiglian and Gabor filled the remaining rôles.

At each repetition of "Skyscrapers," one is impressed by its wearing qualities. The choreography of the amusement park scene is a variable function of the music, and can be altered to suit the passing fashion. The music itself has a perdurable character. Quite aside from the obvious use of one or two familiar tunes, Carpenter has expressed an authentic folk-note, a musical feeling distinctively American in its tone-clang, its melodic lines and its nervous rhythms.

B. L. D.

Two Novelties Repeated

Manuel de Falla's "La Vida Breve" and Igor Stravinsky's "Le Rossignol," constituting the Metropolitan's latest double bill, were given their second performance on March 19, with Tullio Serafin conducting. A re-hearing of the Spanish work strengthens one's original impression that it is less an opera than a symphonic poem with mimetic and vocal adjuncts. The dramatic crescendo moves with so deliberate a tempo and the denouement of the tenuous plot is so clearly foreseen from the beginning that the final moment of tragedy has little emotional power.

Attention concentrated on the orchestration is rewarded by music of adroit workmanship and atmospheric charm. The melodic and rhythmic elements are consistently Iberian, strongly tinged with the Moorish idiom that is an inseparable part of folk-music in southern Spain. Rhythmic diversity and iridescence of instrumental color offset to some extent the monotone of the dramaturgy.

Lucrecia Bori sang again the rôle of Salud with unfailing beauty of tone and grace of phrasing. Armand Tokatyan, in the ungrateful position of leading tenor with little to sing or do, solved the problem agreeably. Giovanni Martino replaced Milla Picco as A Singer, while Mr. Picco substituted for Arnold Gabor as Manuel. Otherwise, the cast was the same as at the première, Kathleen Howard as the Grandmother, Merle Alcock as Carmela and Louis d'Angelo as Uncle Sarvaar.

Curious spectators, rising sporadically in the forepart of the house to catch a glimpse of Marion Talley in the orchestra pit, again provided a silhouetted prelude to "Le Rossignol." Miss Talley sang the roudes of the nightingale with the same fluent ease as before, while her attack of the high notes had greater surety. Ralph Errolle's delivery of the Fisherman's lines was noticeably improved in smoothness. On the stage there was no change in the cast of Adamo Didur as the Emperor, Gustav Schützendorf as the Chamberlain, James Wolfe as the Bonze, Ina Bourskaya as the Cook and Henriette Wakefield as Death.

B. L. D.

"Falstaff" Again

Mr. Scotti repeated his remarkable impersonation of ruffled Sir John to the

delectation of Thursday night's scarcely overflowing audience. Mr. Tibbett was Ford, and his scene with Mr. Scotti was as memorable as it has been on previous occasions. Mesdames Bori, Telva, Howard and Mario were the merriest of conspirators, Miss Mario being especially delightful and singing very well as Anne. Her third-act bit marked the only moment of the evening when applause interfered with continued action. Mr. Tokatyan, the Fenton, was in fine voice, and Messrs. Bada, Didur and Paltrinieri were good in minor rôles. Louis Burgstaller, whose name continues to be conspicuous by its absence on the program, contributed his small but highly amusing sketch of the Innkeeper.

W. S.

A Matinée "Faust"

A sold-out house with many standees greeted Gounod's "Faust" at the Saturday matinée. The cast was headed by Giacomo Lauri-Volpi, singing the title-rôle for the first time at the Metropolitan and for the first time in French. Queena Mario was the Marguerite, and Clarence Whitehill the Méphistophélès, a last-minute substitute for Michael Bohnen who was unable to appear. The remainder of the cast included Mr. Danise as Valentine, Mr. Wolf as Wagner, Kathleen Howard as Marthe and Louise Hunter as Sibyl.

All things considered, Mr. Lauri-Volpi gave an exceedingly good performance. There were one or two moments of hesitation, but his voice sounded very beautiful, and the high C in "Salut Demeure" was clear and full. Mr. Danise sang the Cavatine very well and made the Death Scene dramatically effective.

Few Marguerites have both sung and acted with the charm that Miss Mario displayed. She introduced numerous bits of "business" which re-vivified the rôle and made even the vision in the first scene, part of the drama. Her singing was at all times of rare beauty.

Mr. Whitehill, eschewing all effort to make Méphistophélès into something quite new and different, gave a conservative though distinctive performance and sang very well, indeed. The outside-the-church scene was somewhat pointless, but the rest of the characterization was of high interest.

Mr. Hasselmans conducted with his nose in the score most of the time and more than once the singers had to look out for themselves, which they did to the detriment of the unity of the performance. "Faust" cannot be a difficult opera to conduct, and even though it is not given very often, there seems no reason why the mechanics of the score might not be more smoothly negotiated.

J. A. H.

Nanette Guilford in "The Jest"

Nanette Guilford, American soprano, appeared for the first time as Ginevra in the Saturday evening performance of "La Cena delle Beffe." This is Miss Guilford's third season at the Metropolitan and she has appeared in important rôles before, but none of them as pretentious and as grateful as that of Sem Benelli's Renaissance heroine. She was given an ovation after her big aria in the second act and was hailed with the illicit shower of bouquets which seems to have become an American tradition at the opera house this year.

Lawrence Tibbett and Beniamino Gigli appeared again in the rôles of Neri and Giannetto. Mr. Tibbett's dramatic interpretation of the part, which runs the gamut of emotions and stage technic, was admirable and his voice smooth and yet powerful. Mr. Gigli's singing showed no signs of the cold which has kept him confined to his bed for several days. Miss Guilford managed to achieve a fragile femininity in her rôle. Her tone was full and free and she took her high notes easily, but her voice betrayed an occasional roughness, which she should be able to polish off.

Ellen Dalossy, the Lisabetta, Grace Anthony as Fiametta, a difficult, but somewhat thankless part, and Angelo Bada as Gabriello were also acclaimed by an audience that was enthusiastic from the beginning. The rest of the cast included, Messrs. D'Angelo, Reschiglian, Picco, Paltrinieri, Schützendorf and Altglass, and Mmes. Bo-

[Continued on page 27]



FRANCESCO

DADDI

of CHICAGO OPERA ASSOCIATION
SPECIALIST IN VOICE PLACING

FUNDAMENTAL TRAINING FOR BEGINNERS
COACHING FOR OPERA AND RECITALS

Announces

A Summer School in Chicago

June 14 to September 4

FREE SCHOLARSHIPS

Mr. Daddi will award Two Free Scholarships for Exceptional Voices (one male and one female)
Open Competitive Examination on June 7, 1926

MR. DADDI IS THE TEACHER

of the Following Well Known Singers:

MARGERY MAXWELL of Chicago Civic Opera Co.

ELIZABETH KERR of Chicago Civic Opera Co.

BERYL BROWN of Chicago Civic Opera Co.

MARY POWELL, Prima Donna in Blossom Time
under the management of Messrs. Lee and J. J. Shubert

NICHOLAS ZAICHENKO, Soloist this season with
Chicago Civic Orchestra

EVELYN BOSTLEMAN, appearing in Recitals and
Concerts

EDITH WOOD, appearing in Costume Recitals

LAZORA LAXMAN, appearing in Recitals and
Concerts

KATHERINE KING, Head Vocal Department at the
State Normal College, Farmville, Virginia

ESTHER EHRHARDT, appearing in Recital and
Concert

STUDIO: 720 Fine Arts Building, Chicago, Ill.

Phone Harrison 5755

Week Introduces Many Recitalists to New York Audiences

Number and Variety of Musical Events in Manhattan's Concert Rooms Remain High Despite the Passing of the Peak of the Season—London String Quartet Plays for Beethoven Association—Alexander Kipnis of Chicago Opera and Vera Masingrova from Prague Acclaimed in Recital—Kreisler Draws Customary Throng to Carnegie

ALTHOUGH the middle of the concert season is well past and another month will bring it almost to an end, the number of recitals and the variety of them is still amazingly high. Amelita Galli-Curci was among those taking leave for the season. Queena Mario achieved a hit in recital, replacing another artist unable to appear. Catherine Wade-Smith, winner of one of the Naumberg prize recitals, displayed unusual talent. Kreisler and Kochanski were both heard in programs of interest.

Zimmer Harp Trio

The Zimmer Harp Trio, of which Nellie Zimmer is solo harpist and Louise Harris and Gladys Crockford are associates, gave a concert, appropriately enough, in Aeolian Hall, on the afternoon of March 15. The Trio divided the program with Tom Williams, Welsh baritone, who was accompanied by Justin Williams. The singer began with Grieg's "Eros," "Were You There?" arranged by Charles Fonteyn Manney, "When Childer Play" of Walford Davies, and "Love Went a-Riding" by Frank Bridge. He later sang a group which included "Dafydd y Gareg Wen" with Miss Harris, and the Romanza di Cascart from "Zaza," with the three harpists. Mr. Williams made a few explanatory remarks concerning the Welsh numbers, which was a great help. He sang with obvious good intent, but rather stridently, his vocalism hinting at the very possible existence of a severe cold.

Miss Zimmer played a solo group, including the "Air de la Cantate" of Bach, "Le Jardin Mouillé" of Presle, a Passepied of Perilhou and "The Fountain" by Zabel, displaying technical ability and musical insight, and the Trio gave hearing to a pretentious Fantaisie of Dubois-Zimmer and works of Brahms, Holy and Beethoven. The works of the ensemble was nicely balanced and artistically conceived. Misses Harris and Crockford had "Winter" by Thomas-Rogers all to themselves. W. S.

Beethoven Association

For its sixth concert of this season's series, given in the Town Hall on Monday evening of last week, the Beethoven Association had enlisted the services of the London String Quartet, Fraser Gange, baritone; Ernest Hutcheson, pianist, and Felix Salmond, cellist, and for the delectable musical bill of fare, a

Beethoven Association audience, typical both in quality and numbers, was in attendance.

The London visitors opened the program with Schumann's Quartet in A, Op. 41, No. 3, giving a superb performance of a work whose every movement is strikingly representative of the composer in one of his most spontaneously creative moods. The folk-music spirit which plays so conspicuous a rôle in this composition, lends a racy charm to the music that found the happiest possible expression at the hands of the performers, and there was occasion to rejoice once more in the beautiful tonal blending and unimpeachable balance for which this organization is famous.

The middle part of the program was given over to Mr. Gange, who sang a group of seven Lieder to the sympathetic and discreet accompaniments provided by Mr. Hutcheson. The songs chosen were Strauss' "Ruhe Meine Seele" and "All' mein Gedanken," Schubert's "Der Doppelgänger," "Der Neugierige" and "Ungeduld" and Schumann's "Ich grolle nicht" and "Frühlingsnacht." The Scotch baritone was not in his best voice, but he sang with the sense of style, the finely molded phrasing and the command of mood-creating resources that have characterized his work on previous occasions.

A fitting close to the program was continued by Mr. Hutcheson and Mr. Salmond in playing the César Franck Sonata in A, usually used for piano and violin, of which they gave a deeply significant performance. The audience expressed its appreciation in terms of long-continued applause. C. E.

New York Trio Ends Season

The New York Trio gave its third and final concert of the season in Aeolian Hall on Monday evening, March 15. The program included three seldom-heard works which had charm and melodious interest, if not distinction. Two distinctly French pieces, Fauré's Trio in F, and D'Indy's Trio in B Flat, represented a Gallic spirit which never fails to arouse both enthusiasm and admiration in Paris, but leaves the rest of the world appreciative but unmoved.

In the Grieg Sonata for Violin and Piano, Op. 13, Louis Edlin, violinist, and Clarence Adler, pianist, gave a spirited performance of the gay and tuneful piece, which illustrated the best credos of ensemble playing and delighted the audience. The Fauré Trio, which was marked "first performance," and may have been the first New York performance, has a moving Andantino, in which the violin and cello seem to sing out that Fauré is really the master his compatriots think him. But it was preceded by a rather dull first movement and it was followed by a trivial Allegro Vivo. This last concert of the New Yorkers, Louis Edlin, violinist, Cornelius Van Vliet, cellist, and Clarence Adler, pianist, again marked them for the front ranks of the chamber-music groups. S. F.

Miss Mario Substitutes

Substituting for Dusolina Giannini, who was ill and unable to appear, Queena Mario, soprano of the Metropolitan, was heard at the Roosevelt Recital on the afternoon of March 16, Ignace Hilsberg, pianist, sharing the program.

Miss Mario sang two groups of songs, the first by Massenet, Liszt, Medtner and Loewe, and the second by Kreisler, Deems Taylor, Mrs. Beach and Gounod. Her best singing was in Loewe's "Niemand hat's Gesehen" and Mrs. Beach's "Ah, Love, but a Day," which latter she

had to repeat. Miss Mario proved herself in the concert room the sterling artist she has always been on the operatic stage, which is saying much.

Mr. Hilsberg's numbers were by Medtner, Gluck, Scarlatti and Sgambati in his first group, and two pieces by Liszt in his second. Mr. Hilsberg astonished with the fluency of his technic, doing amazing things in the Liszt "Mephisto Waltz" and in several encores which he gave in response to insistent applause. All of his numbers in both groups were very well received. J. A. H.

Mr. Spicer Appears

Earle Spicer, a baritone of British background and manner, gave a recital in Aeolian Hall on the afternoon of March 16, Richard Hageman officiating with great authority at the piano. The artist began with Bach and Handel, sang a folk-song group and one of Erich Wolff, and closed with songs by Bridge, Dear, Hurlstone, Walker and Stanford. Mr. Spicer proved a fairly diverting entertainer, whose personality and polished presentation somewhat balanced his vocal shortcomings.

After an unstartling opening he quite won his audience (or the greater part of it) with the naïve arrangements of Vaughan Williams, Cecil Sharp, Lawrence Brown, Moffat, and Frederic Austin, whose "Twelve Days of Christmas" seemed an especially happy setting. Mr. Spicer walked in the meadows, gave his love an apple, cured a dumb wife, and stole away, all with the most whimsical and improvisatorial air. Unfortunately he often felt it necessary to utter his words so discreetly that those not seated in the front rows had to be satisfied with the piano playing of Mr. Hageman. W. S.

Green-Koch Recital

Howard Green, pianist, and Richard Koch, baritone, were heard in a joint recital in Steinway Hall on the afternoon of March 16. Mr. Green's numbers were of his own composition, a Concerto No. 3, and a Symphony, No. 1, among other things. Mr. Green's playing as well as his compositions, showed musicianship and excellent training, but a truer estimate of his performance would be easier to give in more familiar works.

Mr. Koch's voice is one of large size and good placement. He is furthermore endowed with the ability to project the mood of what he sings. His numbers included an aria from "Traviata" and songs by Oley Speaks and A. Walter Kramer as well as classical numbers. J. D.

Hogan-Grandjany

Helen Hogan, an organist from Providence, appeared in the Wanamaker Auditorium on the afternoon of March 16, jointly with Marcel Grandjany, harpist. Miss Hogan, who has had schooling under Bossi, Bonnet and Widor, was heard to advantage in works by Bach and his rival, Buxtehude, a Handel Concerto and numbers by Widor, Vierne,

Franck and Bonnet. Miss Hogan's mastery of the instrument was obvious, her skill in registration was marked and her technic unusual.

Mr. Grandjany played two groups of numbers, in both of which he was well received by the large audience. B. G.

Edwin Hughes Returns

Edwin Hughes, pianist, returned to the platform of Aeolian Hall on the evening of March 16, for his second recital this season. Beginning with one of the German Dances of Beethoven, Mr. Hughes played the Polonaise, Op. 69, by the same composer, and the "Sonata Appassionata." The second group included Debussy's "Soirée dans Grenade" and A Minor Prelude, Fanny Dillon's "Birds at Dawn," and two MacDowell numbers. The final group was of American works by Charles Repper, Arthur Nevin, Eugen Putnam, Marion Bauer and Henry Cowell.

Mr. Hughes' audience received his playing with much appreciation, demanding repeats of the Nevin "Jus' Strummin'" and the Putnam "Quill Dance." Mr. Cowell's "Harp of Life," some of which is played with the entire forearm, sounded just as it has at previous hearings.

Throughout the recital, Mr. Hughes' playing was marked by cleanly technic, and if his tone was never great in volume, it was always pleasing in color. J. D.

Horszowski Again

Mieczyslaw Horszowski, who effected a second début in the Town Hall a week or so ago, returned thither on the evening of March 16, playing the E Minor English Suite of Bach, Schubert's Sonata in A, Op. 120, "Toccata and Variations" by Honegger, and a group of Chopin.

Mr. Horszowski played his Bach well. It was interesting to hear this unhackneyed music, also the Schubert Sonata. The Honegger work having its first performance in New York, as far as could be ascertained, was interesting in its early stage, but far too long. The development of the original theme was at times difficult to follow. Mr. Horszowski, however, did some of his best playing of the evening in this number. Of the Chopin, the D Flat Nocturne was given with fine, singing tone. The F Major Etude, from Op. 25, displayed nimble wrists and the diversified themes were well brought out. All in all, it was an interesting evening of very satisfactory piano playing. J. A. H.

Mr. Schwartzstein's Annual

Siegmund Schwartzstein, violinist, who appears annually in recital in New York, was heard on the evening of March 17 in the Town Hall, with Alberto Bimboni as accompanist. The program was to have begun with an arrangement of the Vitali Ciaccona with

[Continued on page 23]

JOHN McCORMACK
EDWIN SCHNEIDER, Accompanist

Direction
D. F. McSWEENEY
565 Fifth Avenue
NEW YORK
Steinway Piano

PROSCHOWSKY

Author of "THE WAY TO SING"
Published by C. C. Birchard & Co., Boston, Mass.
STUDIO: 74 Riverside Drive, New York
Telephone Endicott 0139

"It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of Bel-Canto."
Gratefully yours,
GALLI-CURCI



Rosa Ponselle
- VICTOR RECORDS -
- KNABE PIANO -
Exclusives Management
METROPOLITAN MUSICAL BUREAU
Aeolian Hall New York City

GALLI-CURCI
Homer Samuels Pianist
Victor Records
Manuel Berenguer Flutist
Steinway Piano

SCHIPA
Jose Echaniz Pianist
Victor Records
Mason & Hamlin Piano

RETHBERG
Brunswick Records
(Beginning Next Season, 1926-27)
Steinway Piano

TIBBETT
Victor Records
Steinway Piano

Management
Evans & Satter
827 Fifth Ave
New York

Spring and Summer Master Classes

GUNN SCHOOL of MUSIC

March 8 to August 28

Piano**MORIZ ROSENTHAL**Ten Technic and Interpretation Classes
Three Historical Recitals
April 18—May 1**LEE PATTISON**

Private Lessons March 15—August 1

GLENN DILLARD GUNN

Normal Training—Private Lessons

ARTHUR GRANQUIST

Private Lessons

Voice**PERCY RECTOR STEPHENS**Normal Training—Concert and Opera Repertoire
June 28—August 1**FRANTZ PROSCHOWSKY**Opera and Concert Repertoire—Methods
June 7-19—August 1-28**ALBERT BORROFF****BURTON THATCHER****THE DAILY VOICE LESSON**

The Gunn School Recommends the Daily Voice Lesson. It saves time, saves money, saves voices. The great teachers of Europe achieve their results by it. To promote the Daily Voice Lesson the Gunn School will offer discounts over Catalogue prices (with few exceptions) ranging from 20 to 40 per cent.

Violin**AMY NEILL****ABRAHAM SOPKIN****GUY HERBERT WOODARD**Theory**FELIX BOROWSKI****LEO SOWERBY**Drama**SOPHIA SWANSTROM YOUNG****NORMAL TRAINING CLASSES**

The most comprehensive preparation for Teachers offered in America. Fifty hours of highly specialized courses in Piano Methods under Glenn Dillard Gunn. Similar courses in voice under Percy Rector Stephens, Frantz Proschowsky, Burton Thatcher and Stuart Barker; in Violin under Amy Neill and Guy Herbert Woodard. All musicians teach. Even the most famous have taught or expect to teach. Not 3 per cent. of those who study achieve success before the public: Wherefore Normal Training is the most important subject in the curriculum. Special Three and Five Week Piano Courses Covering First Three and Five Years; Also Advanced Courses in Methods and Literature.

DEGREES AND CERTIFICATES

Professional musicians, bringing the required credits or passing necessary examinations, will be awarded Teachers' Certificates, and the Degrees, Bachelor and Master of Music, subject to the conditions outlined in the Summer Catalogue sent on request.

GUNN SCHOOL**MUSIC**

(Glenn Dillard Gunn, President)

DRAMA

FINE ARTS BUILDING, (Mail Address: 421 South Wabash Ave.,) Chicago, Ill.

LIVING ACCOMMODATIONS

For out of town students provided by the Gunn School in institutions supervised by the Presbyterian and Episcopal Churches and the Y. W. C. A.

OLD AND NEW AIRS STIR PHILADELPHIA

Giannini and Londoners in
Lists—Local Groups
Heard

By W. R. Murphy

PHILADELPHIA, March 20.—Two numbers of widely contrasted schools opened the musical week on Sunday afternoon, when the Chamber Music Association held its ninth meeting of the season in the ballroom of the Bellevue. The Mozart Quartet in D Minor and the Debussy Quartet in G Minor were played by the London String Quartet, which gave an exemplification of well-nigh perfect ensemble performance. The closing variations of the Mozart were given with masterly technic and sense of diversity, and the slow movement of the Debussy, one of the most poetic in the literature of the string quartet, was interpreted with equal skill.

The final meeting of the newly organized Stanley Music Club, of which Leopold Stokowski is the president and Jules Mastbaum, music patron, the guiding spirit, was held in the evening at the spacious and handsome Stanley Theater, when Dusolina Giannini gave a recital. In Italian arias, German lieder, Russian songs, operatic arias and Spanish and Italian folk-songs, Miss Giannini met differing demands of tone, technic and treatment with proper variety of interpretation. Perhaps the high mark of her evening was the superbly dramatic reading of the great air from "Forza del Destino," "Pace, Pace, mio Dio." The audience was especially pleased with the Strauss "Allerseelen" and the ripplingly gyrant "Gretchen am Spinnrade," of Schubert.

The third and final concert of the season of the Jacobinoff-Folgerman-Wissow Trio took place Thursday evening in the Foyer of the Academy of Music. This organization of more than ordinarily talented musical young people—all of them of professional standing and present achievement as well as great artistic

promise—has advanced very far in perfection of ensemble since it made its bow last year. An early Chausson work, the Trio in G Minor, had its first performance in Philadelphia and proved a graceful treatment of agreeable themes. The second number, played by request, was the Tchaikovsky Trio in A Minor, the tragic quality of which was substantially translated by the players in a reading distinguished for concerted work and for fine performance of the purely solo passages by the several artists.

The Frankford Symphony, skilfully directed by J. W. F. Leman, gave the second concert of its eighteenth season on Thursday evening in the suburb where it serves as a musical center. Of special interest was the finale of the Symphony by S. L. Laciari, the music editor of the *Public Ledger* and *Evening Ledger*. This interesting composition does not deviate greatly from the traditional symphony formularies, but does not hesitate to use for definite effects, dissonances beyond those normally accepted. The scoring is very adroit. Mr. Laciari, who directed, showed that he is a composer and conductor as well as a critic of others' work. Oscar Langmann, violinist, the soloist, played the Saint-Saëns "Rondo Capriccioso" and other works very well indeed, and the orchestra was heard in the "Mignon" Overture, Rosse's incidental music to "The Merchant of Venice" and White's rather modern Suite "Bandanna Sketches."

N. Y. PHILHARMONIC VISITS BALTIMORE

Furtwängler Makes Local
Bow—Jeanne Laval and
Salzedo Heard

By Franz C. Bornschein

BALTIMORE, March 20.—The New York Philharmonic Society presented its third program of the season in the Lyric on March 10, under the bâton of Wilhelm Furtwängler. The new conductor used his forceful gesticulations and physical energy in a manner that produced striking effectiveness with the various groups of the orchestra. In the main, the conductor stressed the fullest tone mixtures. The entire program, which consisted of the Brahms E Minor Symphony, Strauss' "Till Eulenspiegel" and the Prelude to "Die Meistersinger," showed Mr. Furtwängler's temperament functioning in a very spirited mood throughout. The orchestra responded keenly to the vigorous demands of the guest conductor. The local series of concerts given by this organization is under the local management of the Albaugh Bureau, which announces plans for a similar series of concerts next season to which the subscription list is assured.

The eighteenth Peabody recital, on Friday afternoon, March 12, was presented by Carlos Salzedo, harpist; Jeanne

Laval, contralto, and Charles A. Baker at the piano. The program began with a group of Seventeenth Century compositions for harp, arrangements which disclosed the technical possibilities of the instrument. Later the harpist played three transcriptions of favorite melodies. Only in the closing group was there representation given to modern composition for the harp, a composition by Marcel Grandjany and the player's "Mirage" and "Whirlwind."

The recital held special local interest as it presented a former Baltimorean professionally in her home town. The reception given to Miss Laval proved that this singer has a large group of admirers. The singer began with some Hugo Wolf songs, which immediately gained the favor of the audience. Her interpretation of a Bemberg aria from "La Mort de Jeanne d'Arc" was of dramatic interest. The second group of songs showed the singer's adaptability to contrasting mood. Rachmaninoff's "Soldier's Bride," Bantock's "Feast of Lanterns," Schneider's "The Cave," John Alden Carpenter's "De Lawd am Smilin' Through de Do" and James H. Roger's "The Time for Making Songs Has Come" were sung with fine musical intelligence and warmth of voice. Mr. Baker was alert to the singer's varying mood and supplied sympathetic accompaniments.

Where'er He Sings



NEW YORK

RARE JOHN COATES, welcome whenever he may sing for us.
—Pitts Sanborn in Telegram.

BOSTON

Art such as his is rare.—Herald.

CHICAGO

Coates is that rare bird, a singer of the old school, to whom melody, expression, tone-shading, beauty, the real *raison d'être* of art, is the vivifying element of his message. He is diseur, actor, balladist, the singer of sentiment, poetry, and passion.
—Herman Devries in Eve. American.

INDIANAPOLIS

Truly an artist and singer of graciousness, polish, charm of manner, and wonderful quality of tone, which completely won his hearers. He sang with amazing vocal skill, and gave splendid imaginative interpretations of text and music.—Star

OTTAWA

It was evident that all who listened were completely magnetized by the power of a unique personality.—Journal (Dr. Herbert Sanders, F. R. C. O.)

MONTREAL

He not only sang his songs—he lived them.—Gazette.

TORONTO

John Coates as a singer is almost indescribable. You might as easily try to describe Shakespeare as a poet, dramatist, philosopher, or what you will.
—Evening Telegram.

WINNIPEG

Proved himself one of the greatest artists living. The audience was swept right off its feet.—Tribune.

VANCOUVER

John Coates, in whom one of nature's most princely gifts of song has been brought to an exceptional culture, a master of technic, and a past master of interpretation.—Sun (J. Cheltenham).

EDMONTON

This prince of singers. He reaches the hearts of his hearers from the very start.
—Journal.

Season 1926-27 Now Booking

Management: LOUDON CHARLTON

Carnegie Hall, New York

Steinway Piano

WICHITA ARTISTS HEARD

Resident Musicians and Milwaukee
Guest Give Programs

WICHITA, KAN., March 20.—A pleasant diversion was given the local Elks' Club and guests in a musical program on a recent Sunday afternoon. A trio composed of Russel Lowe, violin; Ivan Streed, 'cello, and Edwin Turner, piano, played several groups of compositions. Mrs. Lester A. Heckard, coloratura soprano, sang.

Seven artists appeared at a meeting of the Saturday Afternoon Musical Club, presenting a program of piano, violin and vocal numbers. The performers were: Grace Marie Becker, Margaret Motter, Mrs. George C. Mauss, Louise Kendall, Mrs. Frank Brosius and Katherine Lewis Mechem. Mrs. J. C. Newman and Velma Snyder played the accompaniments.

Frank Olin Thompson of Milwaukee gave a recital at Mount Carmel Academy recently, playing music by Bach-Busoni, Mozart, Beethoven, Chopin and more modern composers.

A quartet from this city composed of Ruth Andrews and Grace Marie Becker, sopranos; Margaret Motter and Doris Thompson, contraltos, with Mrs. Roy Campbell as accompanist, have left on a Santa Fe reading room course which will carry them as far as the Pacific Coast. Their trip may be extended to Alaska.

T. L. KREBS.

Cleveland Likes Operatic Concert

CLEVELAND, March 20.—A recital of unique style and setting was presented by Edward Johnson, tenor, and Joan Ruth, soprano, in Masonic Hall on March 9. Excerpts from "Romeo and Juliet" and "Rigoletto" were given in costume with suitable settings, also excerpts from "La Bohème." The artists were well received. Miss Ruth charmed with her clear, fresh voice and attractive personality. Mr. Johnson has many friends who are enthusiastic in welcoming him in any rôle. He was in splendid voice. Ellmer Zoller was at the piano. The concert was under the direction of Frederic Gonda.

FLORENCE M. BARHYTE.

Musical America's Guide for 1926

Edited and Compiled by

MILTON WEIL

IS NOW IN PREPARATION

Price, Cloth, \$2.00

¶ MUSICAL AMERICA'S GUIDE, now in its sixth annual edition, is recognized as the Standard Book of Reference of the musical activities and information of the United States and Canada.

¶ The 1926 GUIDE will contain many important additional features, and in every way will be more complete than previous issues, including a select list of teachers, schools, colleges, conservatories throughout the country and also a list of leading available artists for opera and concert in this country.

¶ It is retained throughout the year as the Book of Reference and is in continuous use.

¶ As an ADVERTISING MEDIUM it is recognized as being unequalled, as proved by the appearance in it each year of the advertisements, increasing both in number and size, of prominent Concert Artists, Teachers, Managers, Music Publishers and well-known houses in the musical industries.

¶ To insure good location it is advised that early reservation be made *now* for advertising space in MUSICAL AMERICA'S GUIDE for 1926.

ADVERTISING RATES

| | | |
|-----------------|-------|----------|
| 1 page | | \$150.00 |
| $\frac{2}{3}$ " | | 100.00 |
| $\frac{1}{2}$ " | | 75.00 |
| $\frac{1}{3}$ " | | 50.00 |
| $\frac{1}{4}$ " | | 37.50 |

Preferred position rates on request

For further information communicate with

Advertising Department

THE MUSICAL AMERICA COMPANY

501 Fifth Avenue

New York City

NOTED VISITORS IN MILWAUKEE EVENTS

Recitals by Gabrilowitsch and
Kreisler Heard—Stock
Forces Play

By C. O. Skinrood

MILWAUKEE, March 20.—Fritz Kreisler came back to give a recital in the Pabst Theater, under the management of Marion Andrews, and the audience filled every seat and crowded the stage. Beethoven's "Kreutzer" Sonata was a thing of substance and strength under the genius of this great artist, and the Vieuxtemps Concerto in D Minor gave an opportunity for brilliant playing. A series of violin numbers by Debussy, Poldini, Tchaikovsky, Schubert and others brought many encores. Carl Lamson, pianist, was the assisting artist.

Ossip Gabrilowitsch, pianist, in a re-

cital, provided an impressive close for the Margaret Rice twilight musicale series in the Pabst Theater. Mr. Gabrilowitsch's numbers included the Liszt B Minor Sonata, Bach's "Chromatic" Fantasy and Fugue, Schumann's "Nachtstück," some Chopin numbers, and works of Ravel and Debussy, all of which brought the most enthusiastic approval of the audience.

Brahms' Fourth Symphony was the chief feature of the last concert by the Chicago Symphony at the Pabst, under the sponsorship of Margaret Rice. Frederick Stock gave the work an illuminating reading. Another feature of the Stock program was Debussy's "La Mer." The evening closed with an inspiring rendition of selections from "Le Darnation of Faust." Seldom does Mr. Stock grant an encore, but the rule was broken at this concert by offering Bach's Arioso.

Four Milwaukee artists gave a program of Lenten music at the Church of the Redeemer. They were Elsa Bloedel, contralto; Clementine Malek, soprano; Pearl Brice, violinist and leader of the MacDowell Club orchestra, and Mrs. Winogene Kirchner, organist.

Philadelphians' Visit Arouses Detroit

DETROIT, March 20.—The Philadelphia Orchestra, Leopold Stokowski conducting, and Lester Donahue, soloist, was heard in the following program at Masonic Auditorium, Saturday evening, Feb. 27:

Piano Concerto No. 2.....Rachmaninoff
"Fête-Dieu à Seville".....Albeniz
"La Cathédral Engloutie".....Debussy
"L'Oiseau de Feu".....Stravinsky
Passacaglia.....Bach

This was a musical event that has possibly never been eclipsed in Detroit's history. The mammoth audience expressed its enthusiasm until the applause reached a frenzy. The program displayed the fine points of the orchestra from many angles. "The Fire-Bird" was a fanciful drama of well contrasted effects. The Debussy was a masterpiece of impressionistic art. The Albeniz was a vivid sketch of blazing color and sensuous rhythms, and the Passacaglia a tremendous achievement that showed the scholarly, classic side of both conductor and orchestra. The Concerto was received somewhat apathetically.

The Detroit Symphony, Ossip Gabrilowitsch conducting, Sylvia Lent, soloist, was heard in Orchestra Hall, Thursday and Friday evenings, Feb. 25 and 26.

"Hampstead Heath".....Klenau
(First performance in Detroit)
Eighth Symphony.....Beethoven
First Violin Concerto.....Bruch
"Till Eulenspiegel".....Strauss

The Klenau work was received with unusual cordiality and the orchestra was acclaimed for its performance of it. The symphony was replete with a joyous atmosphere from beginning to end and, of course, the pranks of "Till," as portrayed by Mr. Gabrilowitsch and his men, are always enjoyed to the utmost. Miss Lent played with the technical facility, poise and polish of a musician far beyond her years, and the audience recalled her seven or eight times. Members of the Boys' Choir of Christ Church sang the alto solos in the Klenau work.

The Detroit Symphony, Victor Kolar conducting, Vladimir Drozdoff, soloist, was heard in Orchestra Hall, Sunday afternoon, Feb. 28, in this program:

Overture, "Patric," Op. 19.....Bizet
First Piano Concerto.....Liszt
Symphony, "Jena".....Beethoven
(First performance in Detroit)
Scherzo, "Flight of the Bumble Bee,"
from "Tsar Saltan".....Rimsky-Korsakoff
"Dance of Salome," after Oscar Wilde,
Op. 90.....Glazounoff

Mr. Kolar introduced the "Jena" of Beethoven, and, while it made no profound impression, it proved to be attractive music and met with favor. The most popular number was the "Bumble-Bee," which was so vigorously applauded that the leader repeated it. Mr. Drozdoff's performance was well balanced and he played the concerto with spirit. The audience found his work agreeable.

The Detroit Symphony, Victor Kolar conducting, was heard in Orchestra Hall, Sunday afternoon, March 7, in the following program:

Symphony, "From the New World".....Dvorak
Suite "Primeval," Part II (On Tribal
Indian Melodies).....Skilton
Humorous Variations on a German Folk-
Song.....Ochs

Mr. Kolar and the Detroit Symphony produced the "New World" Symphony of Dvorak, and the audience applauded it with vehemence. The enthusiasm

reached its greatest height, however, in the closing number, when Mr. Kolar offered Ochs' humorous variations on a German folk-song. Mr. Kolar exploited them so cleverly that they were uproariously funny.

In the week of March 8 to 14 the Masonic Auditorium housed the Manhattan Opera Company's presentation of "Namiko San" and the Pavley-Oukrainsky Ballet. At the opening performance enthusiasm ran high. The opera was acclaimed as melodious and well written, and Mr. Franchetti was called to the footlights. Tamaki Miura fitted the name-part as well as she does that of *Butterfly*, and she enacted the rôle with distinction. Vocally, she was at her best in duets, with Graham Marr and Demetrio Onofrei. The cast was well balanced and gave a smooth performance. The Pavley-Oukrainsky Ballet presented "The Beautiful Blue Danube" with rhythmic grace. The outstanding feature, however, was the "Fire Dance" executed by Mr. Pavley, one of the most skillful bits of choreography ever seen here.

"Animals' Carnival"

On Monday morning, March 8, Charles Frederic Morse gave the first local public presentation of Saint-Saëns' "Le Carnaval des Animaux," utilizing eight members of the Detroit Symphony and two pianists, Gizi Szanto and June Lennox Wells. The audience was extremely enthusiastic and showered plaudits upon Mr. Morse, who conducted it. Miss Wells and Mr. Szanto also played a group of compositions for two pianos and several encores. Their work was excellent technically, and they played with an elegance of style that marks them both as musicians of sterling caliber.

On Saturday morning, Feb. 27, Edith M. Rhett's discussed "Wit and Humor in Music" before a large group of young people in Orchestra Hall. She held their attention throughout the morning, as did Mr. Kolar and the Detroit Symphony with their illustrations. The feature of the program was the "Farewell" Symphony of Haydn, in which each man blew out the candle on his music stand, finally leaving the stage in total darkness.

The Philharmonic-Central Concert Company brought its Arcadia Course to a close on March 1, presenting Sigrid Onegin in recital. It was one of the finest programs of the season, being well chosen and exhibiting the rare technical and interpretative ability of Mme. Onegin. In "The Erl King" and the Gypsy Song from "Carmen" she displayed her dramatic style. The Schumann, in particular, was a marvel of vocal artistry. The audience recalled her so many times that countless encores were added.

Bendetsen Netzorg gave a recital in Orchestra Hall, his first here in two years on March 2. Mr. Netzorg's art is well rounded and of the dependable type. His classics were especially worthy, the sonata being the "Pastorale" of Beethoven. The program also included an interesting modern group, including works by Debussy, Poldini, Stecherbatcheff and others.

MABEL McDONOUGH FURNEY.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

SUMMER MASTER SCHOOL

June 28 to August 7 (Six Weeks)

PROF. LEOPOLD AUER

MASTER VIOLIN INSTRUCTOR OF THE WORLD

ALEXANDER RAAB

EMINENT HUNGARIAN PIANIST

EDWARD COLLINS

RENOWNED AMERICAN PIANIST

HERBERT WITHERSPOON

DISTINGUISHED SINGER AND TEACHER

RICHARD HAGEMAN

NOTED COACH AND ACCOMPANIST

WILLIAM S. BRADY

CELEBRATED VOCAL INSTRUCTOR

SERGEI KLIBANSKY

INTERNATIONALLY FAMOUS VOCAL TEACHER

FLORENCE HINKLE

AMERICA'S FOREMOST SOPRANO

LEON SAMETINI

RENOWNED VIOLINIST

ARNOLD VOLPE

ILLUSTRIOUS THEORIST AND VIOLINIST

W. OTTO MIESSNER

NOTABLE AUTHORITY ON PUBLIC SCHOOL MUSIC

CLARENCE EDDY

DEAN OF AMERICAN ORGANISTS

AND REGULAR FACULTY OF MORE THAN 100 ARTIST TEACHERS

FREE FELLOWSHIPS

Prof. Auer, Mr. Raab, Mr. Collins, Mr. Witherspoon, Mr. Brady, Mr. Hageman, Mr. Klubansky, Mme. Hinkle, Mr. Sametini and Mr. Eddy have each consented to award Free Scholarships to the students who, after an open competitive examination, are found to possess the greatest gift for playing or singing. Free Scholarship application blank on request.

TEACHERS' CERTIFICATES and DEGREES

Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education, Bachelor of Oratory and Master of Oratory are conferred by authority of the State of Illinois, at the end of each summer session upon professionals, who have the required knowledge and pass satisfactory examinations. Full details in Summer Catalog.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST
FALL SESSION OPENS SEPT. 13

CHICAGO MUSICAL COLLEGE

66 East Van Buren Street

(Chicago Musical
College Building)

Chicago, Ill.

A Conservatory Pledged to the Highest
Artistic Standards. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

When Fairies Are Put to Flight

[Continued from page 3]

endeavored to bring it into play. There is August Enna's ballet "The Shepherdess and the Chimney Sweep." There is the opera, also by Enna, called "The Little Match Girl," based on Hans Andersen's tale. The Teutonic mind, however, shows a tendency to utilize fairy subjects in symbolical fashion, as Franz Schreker has done in "Das Spielwerk und die Prinzessin," and it pleases fairy arbiters better to be taken literally.

It is in France that the fairies, banished from elsewhere lands, have found the cordial welcome. Maurice Ravel's "Ma Mère l'Oye," Aubert in "Le Forêt bleue," Wolff in "L'Oiseau bleu" and Debussy with his "La boîte à joujoux" are discussed by the fairies with smiles of satisfaction. But the Bois in Paris boasts of trees and children, things no well-regulated fairy household is without, and Mr. Debussy's Golliwogs can cakewalk up and down the

Champ des Elysées with no fear of being looked at askance. Whereas it is shops and houses, not bushes and patches of lawn, that bloom on Fifth Avenue in New York. Out of France, too, came "L'Enfant et les sortilèges," in the production of which Mme. Colette and M. Ravel collaborated not only with each other but with all the dictators of taste in Fairyland.

For, in spite of widespread suppression, the fairies will not permanently down. Stravinsky has found this out. It was useless for him to attempt to placate the neglected people with a ballet like "Petrouchka," in which puppets, the fairies' poor relations, were trotted out. Such a sop would not still their clamor for recognition, and "Le Rossignol" is the result. True, "Le Rossignol" is not, to date, Stravinsky's best production; but it proves that fairies, if temporarily shoved aside, are still disposed to take a hand in worldly affairs.

And while they are there's hope.

D. B.

LIND CONCERT GIVEN

Hempel Moves Many Hearers in Program at Springfield, Ill.

SPRINGFIELD, ILL., March 20.—Frieda Hempel in her "Jenny Lind" concert sang her way into the hearts of her Springfield audience on March 6 in the State Arsenal, under the auspices of the Amateur Musical Club.

Miss Hempel presented a program including numbers by Mozart, Handel, Haydn, Schubert, Schumann, Mendelssohn and other works. In the Shadow Song from "Dinorah," with flute obbligato, her voice rivaled that of the flute, and in "The Echo Song," a Norwegian melody, and "The Bird Song" by Taubert, the brilliant runs were sung with delightful ease and charm. "Home, Sweet Home" closed the singer's formal program, but she was generous with encores, which included "I'd be a Butterfly," "The Cuckoo Clock," "Dixie," "Lauterbach" a German folk-song, and "The Blue Danube."

Erno Balogh accompanied the singer,

and played piano solos. Louis P. Fritze, flutist, added much to the pleasure of the evening with his embellishments to the songs of Miss Hempel and his solo numbers.

Four elderly people who had heard Jenny Lind, were guests of the Amateur Musical Club.

Mrs. Willard Bunn, president of the Amateur Musical Club, and Mrs. John E. Bretz, gave a very fine two-piano recital on March 8, in the Auditorium of the Young Women's Christian Association. Mrs. Robert White, contralto, assisted.

NETTIE C. DOUD.

Costume Recital of Many Lands Given

ROCHESTER, N. Y., March 20.—Jeanne Salter Heinz, soprano, of Scranton, Pa., gave a song recital in costume at the Saturday noon luncheon meeting of the Women's City Club on March 6, before an appreciative audience. Mrs. Heinz sang works in German, French, Bohemian, Italian, Portuguese, and one song in English—Gounod's "Entreat Me Not to Leave Thee"—which she did ef-

fectively in Biblical costume. The other national groups were sung in the costume of the countries. Mrs. Heinz has a voice of color and warmth, and very decided dramatic talent. Mary Ertz Will, MUSICAL AMERICA's correspondent, accompanied.

INDIANAPOLIS EVENTS

Concerts by Elisabeth Rethberg and Lenox Quartet Applauded

INDIANAPOLIS, March 20.—Elisabeth Rethberg, soprano of the Metropolitan Opera Company, visited Indianapolis for the first time on Sunday afternoon, March 7, appearing in a recital program in the Murat Theater. She gave a program of Schubert and Brahms lieder, and French and English songs by Gounod, Fourdrain, Bizet, Hadley, Griffes and Mednikoff and an Italian group by Marcello and Caccini. The artist revealed her velvety tones with a charming ease to the complete satisfaction of the audience, which was demonstrative throughout her program. In place of Andreas Fugmann, who was ill and unable to play, Mr. Karl Liszniewski came from Cincinnati as assisting pianist and also to fill several engagements during the week.

The Indianapolis Matinée Musicale presented the Lenox String Quartet on Thursday afternoon, March 11, in the Masonic Temple, the delegates and out-of-town members of the Indiana Federation of Music Clubs being guests of the Musicale. A program of dignified chamber music embracing the Haydn Quartet in F Major, and Schumann's Op. 41, No. 3, Charles T. Griffes' "Two Sketches Based Upon Indian Themes" were played with a depth of musical feeling. Encores were the exquisite "Italian Serenade" of Wolf and the Scherzo from the G Minor Quartet of Beethoven. The Quartet was heard here for the first time and aroused much enthusiasm. The members are Wolf Wolfsohn, Edwin Ideler, Herbert Borodkin and Emmeran Stoeber.

PAULINE SCHELLSCHMIDT.

TALLAHASSEE, FLA.—Florence Macbeth contributed one of her notable artistic programs to the students' artist series at Florida State College.

The History of Burney

[Continued from page 5]

by his rheumatism and hosts of pupils, of his "General History of Music," and the second in 1779. The conclusion was interrupted by the time he devoted in the meantime to other works, "Plan of a Public Music School," "Life and Commemoration of Handel."

History Translated

The "History" was not completed until 1789. It was, like the "Tours," quickly translated into French and other languages. A great work, the fruit of persevering industry, subject, of course, to the prejudices of the time, but less so than one would expect, it will long be famous. There are errors and glaring omissions, but we must remember the scope of the work and its largely pioneer nature.

Horace Walpole incited Sir John Hawkins to produce a rival "History of Music," and by contemporaries his performance was credited with greater accuracy, though Burney carried the palm for style and arrangement. Today, Sir John's work is completely forgotten.

The last two volumes of Burney's "History" show a considerable decline from the standard of the others. Neither Handel nor Bach, for example, is treated with anything like adequate understanding.

The later years of Burney's life passed in happy work, graced by much honor and many fine friendships—with Burke, Johnson, Goldsmith, Reynolds, Sheridan, Barry the painter, Bruce the explorer, Nollet the sculptor, and many more. Garrick was an especially intimate friend. Burney contributed most of the articles on musical matters to Ree's "Cyclopædia," receiving, it is said, £1,000, and produced "The Memoirs and Letters of Metastasio."

He died at the age of eighty-eight, nursed tenderly in his last illness by Fanny. He was buried at Chelsea, and a tablet was erected in Westminster Abbey.

"I love Burney," said Dr. Johnson, "my heart goes out to meet him, a man for all the world to love."

Announcement: COMMENCING WITH SEASON 1926-1927

"In the field of chamber music there is no more honorable name than the Letz Quartet."

—Rochester Herald.

"Such distinguished playing as was heard from the Letz Quartet is too rarely met with."

—Winnipeg Telegram.



"From every respect the program was one of infinite delight."

—Indianapolis Star.

"No other quartet concert in the writer's experience of the last ten years has met with such enthusiastic and spontaneous response, and none deserved it more."

—Madison Journal.

The LETZ QUARTET

HANS LETZ, First Violin
EDWIN BACHMANN, Second Violin

WILLIAM SCHUBERT, Viola
HORACE BRITT, Violoncello

WILL BE UNDER THE EXCLUSIVE MANAGEMENT OF

BLOCK & ENDICOFF

1718-19 AEOLIAN HALL, NEW YORK

BOOKINGS NOW BEING MADE FOR NEXT SEASON AFTER JANUARY 1st, 1927

WINNIPEG ARTISTS PRESENT PROGRAMS

Hart House String Quartet Plays for Women's Music Club

By Mary Moncrieff

WINNIPEG, March 20.—The Male Voice Choir, Hugh C. M. Ross, conductor, with Ossip Gabrilowitsch, pianist, and John de Rimanoczy, violinist, gave two concerts in the Walker Theater on March 1 and 2. Mr. Gabrilowitsch played wonderfully in works by Chopin, Brahms, Beethoven, Schumann and Bach. The Manitoba Music Teachers' Association entertained at luncheon in his honor. Mr. de Rimanoczy played excellently. At both concerts the Choir achieved gratifying success. The Choir soloist was A. A. Gill and horn obbligato was played by P. G. Mace. Stanley Osborne and Ronald Gibson were the accompanists. A series of five delightful recitals have

been given by William Heughan, bass of Scotland, assisted by Hyman Lenzer, violinist, and Gladys Sayer, pianist, in Central Church. Mr. Heughan gave an address to the Women's Canadian Club on folk-songs.

The Hart House String Quartet of Toronto gave the program at the Women's Musical Club on Feb. 27 in the Fort Garry Hotel.

Dr. Ernest Macmillan, Canadian organist, gave a recital to a capacity audience in Westminster Church under the auspices of the Winnipeg Center of the

Canadian College of Organists. Knox Church Choir, under W. Davidson Thomson, sang anthems.

James Wright, violinist, fourteen years old and a pupil of Philip Shadwick, has won the gold medal for 1925 of the Royal Academy and Royal College of Music, London, England.

Hugh C. M. Ross, John Hartley and Ronald Gibson were heard in recent twilight organ recitals in St. Luke's Church.

Two organ recitals, under the auspices of the Winnipeg Center, Canadian College of Organists, for North Winnipeg,

have been given in St. Giles Church by Herbert J. Sadler and Arthur Egerton.

All the Beethoven sonatas were played at a series of recitals organized by Eva Clare and given by her pupils.

The Winnipeg Choral Orchestral Society Choir, augmented by the choirs of Grace Church and Broadway Baptist Church, gave a successful concert in Grace Church, Arthur Egerton, conductor. Assisting were Lili Clatworthy, Stanley Hoban, Garnet Best, Ronald Gibson and John Waterhouse.

DAYTON CONCERT-GOERS WELCOME MANY EVENTS

Brailowsky Impresses in Recital — Trio Heard in Musicale at Moraine Farm

DAYTON, OHIO, March 20.—Alexander Brailowsky, pianist, stirred a large audience to enthusiasm in a recent recital at the Miami Hotel. The artist delighted his hearers with the Bach Chaconne, arranged by Busoni; the Beethoven "Appassionata" Sonata; excerpts from Godowsky's "Java" Suite, and other works, including his own pieces.

A private concert was given at Moraine Farm, the beautiful residence of Col. and Mrs. E. A. Deeds, near this city, by the Holstein-Hein Trio, on a recent Sunday afternoon. The program was given by Charles Holstein, violinist; Alfred Hein 'cellist, and Esther Thompson-Hein, pianist. The three artists demonstrated unanimity of purpose and artistic maturity. The Beethoven Trio in E Flat, Op. 1, No. 1, opened the program. Next were given a Debussy Romance and Arensky's Serenade. Concluding the program, the artists played the Tchaikovsky Trio in A Minor, beautifully. Mrs. Charles Holstein is the acting manager of the Trio, which will present its second concert in April.

Jacques Jolas, American pianist, appeared in recital at the Engineers' Club. Mr. Jolas' interpretation of Ravel's "Ondine," was brilliant. Pasquini's "Le Cochou," Schumann's Fantasie, Op 17, and a group of Debussy works were given with artistry.

Ruth Lloyd-Kinney, contralto, appeared in two recitals here, demonstrating the Knabe-Ampico player piano as an accompanying instrument.

Lewis Henry Horton, composer, baritone and member of the faculty of the Sprague Music Studios, has been appointed director of music at the West Side Church of Christ.

H. EUGENE HALL.

Landowska Hailed in Rochester Program

ROCHESTER, March 20.—Wanda Landowska gave a harpsichord and piano recital on March 9 in Kilbourn Hall. On the harpsichord she played music by Handel, Bach, Searlatti, Daquin and Vivaldi, and on the piano works by Mozart and Haydn. In both cases she brought out in exquisite manner, with beauty of tone, the essential characteristic of the music played. The audience was very cordial. Mme. Landowska was brought by the Eastman School of Music.

MARY ERTZ WILL.

Concert Events in Richmond

RICHMOND, IND., March 20.—Maurice Dumensil, pianist, and Alexandre Du Bruille, violinist, gave the opening recital recently of the Earlham College music course. Margery Maxwell will give the second recital on March 16, and Virgilio Lazzari will give the third and last concert in April. Lois Severinghaus, of the music department of Earlham, was largely instrumental in arranging the series. ESTHER GRIFFIN WHITE.

Cornell Artists Broadcast

MOUNT VERNON, IOWA, March 20.—Conservatory artists of Cornell College were announced to broadcast a program from Station WSUI recently.



BRUCE BENJAMIN

AMERICAN TENOR

Praised by New York Critics

REPEATS EUROPEAN SUCCESSES IN
HIS TWO NEW YORK RECITALS

Town Hall, Feb. 8th and 24th

"Elicits bravos in singing of Schumann Lieder"

"Clarion tones of great beauty"

"Sings with compelling charm"

"Flawless diction"

NEW YORK TIMES—Feb. 9

It is rare to hear such native diction and delicate sentiment. Mr. Benjamin's voice showed wide range and clarion tones of great beauty. He sang with direct and unaffected interpretation.

NEW YORK HERALD TRIBUNE—Feb. 9

Showed ability not a little beyond that of the average song recitalist. He sings with style and expression with a voice of smoothness and a pleasing timbre. The clearness of his diction deserves praise as well as his ability to select a program. A good sized audience was very appreciative.

NEW YORK AMERICAN—Feb. 9

Mr. Benjamin sang with compelling charm, investing each of the several songs with emotion and eloquence fitted to the words. From a fervid, sincere and dramatic point of view his quality never varied from a most praiseworthy one.

NEW YORK SUN, Feb. 9

He had buoyancy, an intelligent grasp of his offerings and he revealed a true lyric tone.

THE WORLD—Feb. 9, 1926

He brought forth a voice of rich potentialities which he used to great advantage.

BROOKLYN DAILY EAGLE—Feb. 9, 1926

His diction was good, the voice itself admirable, and he sang with the air of one who understands what it is all about. That is the prime essential in Lieder singing.

NEW YORK TIMES—Feb. 25

American tenor elicits "bravos" in singing of Schumann Lieder. Was heard in a diversified program at Town Hall last night before an audience that expressed emphatic pleasure in his offerings. He sang in a pleasant natural voice. The Schumann Lieder stood out with especial significance, eliciting several "bravos."

THE EVENING WORLD—Feb. 25, 1926

He is an expressive singer. He makes every song tell a story. His enunciation is always clear. His program was varied and interesting. There were folksongs and arias, Lieder, modern French songs and some well chosen American numbers, all characterized clearly and effectively.

NEW YORKER STAATS-ZEITUNG—Feb. 25, 1926

Mr. Bruce Benjamin proved his delightful art again in his recital last evening in Town Hall. His warm, pleasing voice in which there is much color and dynamics, his discriminating art of singing, his intelligent interpretation, flawless diction and intonation found again hearty applause. The artist sang, besides an interesting German group of Schumann, Scottish folksongs, French and English songs and two Handel numbers. His large audience thoroughly enjoyed all his offerings. There was hearty applause and many encores.

THE NEW YORK SUN—Feb. 25, 1926

Mr. Benjamin gave his many hearers much pleasure by his interpretations. He made a decided hit with his Scotch songs and added another to the group. He presented each of the songs with admirable diction, instinct for mood, refreshing spirit and expressive warmth.

Management: G. A. BALDINI, Steinway Hall, New York City

First American Tour 1926-1927 Now Booking

Chicago Concerts Notable for Variety

CHICAGO, March 20.—Notable variety was found in concerts of the week, singers and players sharing public approval in programs of unique merit.

Isa Kremer appeared in Orchestra Hall March 14 for what was listed as her only recital of the year, but she met with such a cordial welcome that she was reengaged for a second program on April 4. New songs included a Mohammedan chant, Tchaikovsky's "Was I Not a Blade of Grass," and some Italian airs, which gave an opportunity for the display of a brilliant upper register and a superb legato, in addition to purity of diction, strong rhythmic sense and the dramatizing style which have already made her a favorite in Chicago. Many familiar ballads were also sung. Leon Rosenbloom, the accompanist, won favor in piano solos.

A delightful program was heard in the Studebaker Theater on March 14, when Ossip Gabrilowitsch and Harold Bauer gave a two-piano recital before a grateful audience. Matters of technique were so ably handled as to disappear from notice, and the artists' memorable performance had the sparkling quality of impromptu playing and a perfection of form. Bach's C Minor Concerto, in Mr. Bauer's arrangement, Mozart's D Major Sonata, the Haydn-Brahms Variations and shorter works, comprised the excellent list.

Max Pollikoff, a young violinist who made his Chicago debut in the Princess on March 14, played with brilliance and gave satisfactory evidence of distinction. His gifts are of impressive scope, for he has both a fiery technique and a flair for smooth emotional expression. His playing was uneven, but it was unflaggingly interesting. Leon Benditzky played the accompaniments.

Civic Quartet Plays

The Civic String Quartet, composed of Bertha Kribben, Almada Jones, Theodora Bliedung and Beulah Rosine, was heard in the Playhouse March 14 in a program which included Mendelssohn's Quartet in E Flat as its central item. This was preceded by an inter-

esting group of short pieces by Russians and was followed by a miscellany drawn from the works of Albeniz, Lalo, Sinigaglia, Debussy and Alfred Pochon. The young Chicago girls know how to command interest. Their playing is creditable and has notable variety and alertness. A large audience demonstrated its approval.

Knut Öhrström, tenor of the Stockholm Opera, gave his farewell concert in Kimball Hall March 14, singing with a voice of great beauty and individuality of timbre, and in a style somewhat informal. Sylvia Holstberg was the accompanist. The assisting artists were Dorothy Bell, a young harpist who plays with great charm, and Karl Kaeyer, an agreeable violinist.

Maria Coromilas-Stratos, soprano and wife of a former premier of Greece, made her Chicago debut in Orchestra Hall March 16, singing a program in which a plentiful assortment of interesting Greek songs was contrasted with an aria from Reyer's "Sigurd," Bohm's "Still Wie Die Nacht," Saint-Saëns' "Les Cloches" and other music. Chief interest lay in her style, in which intellectual and emotional activities were never dormant. The terms in which Mme. Coromilas-Stratos interpreted her music, while brilliant, sometimes fell short of commonly accepted canons. Isaac Van Grove was the accompanist.

In the five years of its existence, the Gordon String Quartet has taken an important place in Chicago, because it provides finished performances of excellent music and programs which boast novelities. At the concert on March 17, given in the foyer of Orchestra Hall, the new music was by no less a person than Henry Purcell, represented by Hannah Bryant's transcription of his Chacony in G Minor, taken from the original manuscript in the British Museum. This work, coupled with Joseph Speaight's "Titania," proved to be of exquisite design, sturdily made, and was performed with spirit. Quartets by Brahms, in B Flat, and Haydn, in F, completed the list.

The Swift & Company Male Chorus, one of the finest choral organizations in Chicago, sang under the leadership of

D. A. Clippinger in Orchestra Hall on March 18, delighting a large audience with animated performances of a light but entertaining program. Most of the numbers were repeated. The men sing with admirable tone, fine shading and real individuality. Charles Marshall was the assisting artist. This tenor of the Chicago Opera sang in a straightforward, though not highly colored, manner, and he pleased his audience. Adalbert Huguelet accompanied the chorus, and Violet Martens, the soloist. Edgar Nelson presided at the organ, and a horn obbligato was played by W. Frank.

Clara Siegel, a capable pianist with a fine tone and an excellent grounding in her art, was heard in the Fine Arts Recital Hall, March 18, sharing the program with Federal L. Whittlesey, a baritone with a mature and interesting delivery of varied music. Nellie Gordon Blasius was the accompanist.

EUGENE STINSON.

KANSANS HEAR THIBAUD

Recitals in Wichita Include Event by Roland Hayes

WICHITA, March 20.—Jacques Thibaud, violinist, made his first appearance before a Wichita audience on March 3 at the Crawford Theater, under the local management of Mrs. L. K. Brown. The program featured Fauré's Sonata, No. 1; Bruch's Concerto in D Major, and a group of numbers by Bach, Rameau-Kreisler, Brahms-Hochstein and Mozart-Kreisler. The artistic work of the accompanist, Jules Godard, added much to the performance.

Roland Hayes, tenor, appeared before an audience of nearly 2000 enraptured listeners at the Wichita High School on Saturday night, March 6.

Stanley Levy, pianist at the Wichita College of Music and Dramatic Art, gave an interesting recital before a discriminating audience in Philharmony Hall, College of Music Building. Opening his program with Mendelssohn's "Variations Serieuses," the artist gave a conscientious reading of Chopin's B Flat Minor Sonata, a group of shorter numbers, and Liszt's "St. Francis Walking on the Waves."

T. L. KREBS.

Programs of Ann Arbor

Festival Are Announced

[Continued from page 1]

Marie Sundelius, soprano; Charles Stratton, tenor; Jeanne Laval, contralto.

Friday afternoon, May 21: Albert Spalding, violinist; Children's Festival Chorus, J. E. Maddy, conductor; Little Symphony, Frederick Stock, conductor.

Friday evening, May 21: Giovanni Martinelli, tenor; Howard Hanson, composer and guest conductor; Chicago Symphony, Frederick Stock, conductor; University Choral Union. Music by de Sabata, Hanson, Casella, Strauss, Tchaikovsky.

Saturday afternoon, May 22: Mischa Levitzki, pianist; Chicago Symphony, Frederick Stock, conductor. Music by Mendelssohn, Schönberg, Brahms, Saint-Saëns.

Saturday evening, May 22: University Choral Union and Chicago Symphony, Earl V. Moore, conductor; "Lohengrin" (in English); Richard Crooks, tenor; James Wolfe, bass; Richard Bonelli, baritone; Barre Hill, baritone; Florence Austral, soprano; Augusta Lenska, contralto.

The May Festival was conceived by Dr. Albert A. Stanley, who in 1894 presented the first music festival, and which has continued since that time. For ten years festivals were continued, supported by the Boston Festival Orchestra, conducted by Emil Mollenhauer. It first consisted of three concerts but was augmented gradually to five, and leading soloists were engaged.

In 1905 the Chicago Symphony, under Frederick Stock, was substituted. A little later the Festival was augmented to cover four days with six concerts, and a large children's chorus was included. In 1913, with the construction of Hill Auditorium, greater impetus was given to the Festival by reason of the enlarged seating capacity, and many important additions have been made, notably in the brilliant casts of soloists, which used to include only one.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

VLADIMIR ROSING

RUSSIAN TENOR

TWO MONTHS CONCERTS

SEASON
1926-1927

SAN FRANCISCO EXAMINER, Jan., '23, Redfern Mason—
"Rosing captivates audience—has voice of amazing beauty."

TORONTO DAILY STAR, Sept. 28, '23, Augustus Biddle—
"Russian tenor came—sang—conquered."

VANCOUVER SUN, Feb. 6, '23—

"Russian singer creates furore. His voice sang, soothed, loved, jeered, pleaded, slayed, slept and died—so sincere is Rosing's art."

GREAT BRITAIN

LONDON SUNDAY TIMES, 1921—"Rosing is unique."

LONDON MORNING POST, 1921—"England has no rivals to Mr. Rosing's magnetism."

LIVERPOOL MORNING POST, 1920—"Rosing the incomparable 'Meistersinger'."

DUBLIN, 1920—"Rosing surprised us, touched us, thrilled us. No Irishman today could render the Irish Famine Song with such emotion."

NEW YORK TIMES, Oct. 20, '24, Olin Downes—

"Thrilled his hearers by his imagination and emotional powers."

BOSTON TRANSCRIPT, Jan. 4, '22, H. T. Parker—

"Rosing, remarkable Russian, a singer bearing personality, picture, passion in his tones. Sings vibrantly, freely, clearly. Again out of Russia comes 'the new singing.'"

CHICAGO AMERICAN, March 9, '22, Herman Devries—

"Rosing is more than a tenor—he is a brain—a heart—a temperament and a talent."



Bogue-Laberge Concert Mgt.,

130 West 42nd St., New York

HAIL FURTWÄNGLER IN WASHINGTON BOW

N. Y. Philharmonic Ends Series—Gange Heard with Chorus

By Dorothy DeMuth Watson

WASHINGTON, March 20.—Mrs. Calvin Coolidge and the German Ambassador and Baroness von Maltzan were among the huge audience present on March 9 to applaud the first appearance in Washington, with the New York Philharmonic, of Wilhelm Furtwängler. This was the third and last of this season's concerts of that organization, under the local management of T. Arthur Smith. The New National Theater was crowded, with standing room at a premium.

The program included Brahms's Sym-

phony, No. 4, "Till Eulenspiegel," by Strauss, and the Prelude to "Die Meistersinger." Fresh and vigorous were the readings of these works.

The Rubinstein Club of Washington gave its second concert of the season in the New Willard Hotel, on March 9, when Fraser Gange, baritone, was the assisting artist. Mr. Gange, who was assisted at the piano by Victor Marmont, won great applause, especially after his

Scottish songs. The Rubinstein Club sang especially well in "The Birth of the Opal," by Carl H. Reed. Claude Robeson was the efficient conductor and Pauline Knoeller the able accompanist.

Elizabeth Winston, Washington pianist, gave a recital in the New Willard Hotel on March 10, before an enthusiastic audience. Her technic and interpretation are competent, and she shows seriousness in her art. Miss Winston plays works of the modernists with understanding.

INSTITUTE AT CLEVELAND PLANS SUMMER EVENTS

Historical Recitals and Pedagogic Features Will Lend Interest to Annual Sessions

CLEVELAND, March 20.—A series of recitals to illustrate the most important developments in the histories of piano, violin and voice will be a feature of the summer school program of the Cleveland Institute of Music. The six-weeks' term begins June 21 and ends Aug. 1.

Beryl Rubinstein will give six piano programs. Violin music will be interpreted by André de Ribapierre. Six voice programs by John Peirce will include literature for the voice. A Bach series will be given by Arthur Loesser.

Ruth Edwards, teacher of a class in pedagogy during the winter, will give the same course for teachers of beginning pupils at the summer school. Dorothy Price will give a course in elementary piano instruction for children. Other children's classes are those in theory and musicianship under Marie Matin.

Daily normal courses in piano and violin are listed, as well as special theory courses under Ward Lewis. In addition to the regular courses there are special opportunities in orchestra training, ensemble singing, and faculty and student recitals.

A new feature of the summer session will be student residence in the Allerton Club Residence of Cleveland.

PAGEANT CHORAL GROUP AIDS ST. LOUIS PLAYERS

Singers Applauded in Contribution to Orchestral "Pop" List Under Fischer's Baton

ST. LOUIS, March 20.—The Pageant Choral Society joined forces with the St. Louis Symphony on a Sunday afternoon for the popular concert. Both organizations were under the leadership of Frederick Fischer, assistant conductor of the orchestra and for many years director of the Choral Society. Marion Straub, mezzo-soprano, was the soloist.

The program included Litolff's Overture to "Maximilian Robespierre," Fantasia on Themes from "Nabucco" by Herbert Gounod's aria, "O ma lyre immortelle"; Women's Chorus, "Beneath Thy Lattice" by Hopkins; Slavonic Rhapsodie by Friedman and "Hail, Bright Abode" from "Tannhäuser."

The Choral Society sang in splendid style, phrasing beautifully and always on pitch, proving long study and earnest practice. Miss Straub made a fine impression in her aria, and gave Anne Stratton's "The Sun at Last" as an encore. The orchestra, in all parts, did its work well and afforded a concert of distinction.

CLUB SPONSORS CONCERTS

New Philadelphia Organization Has Series for Members

PHILADELPHIA, March 20.—A welcome addition to the Sunday musical assets of the city was inaugurated on a Sunday night in the form of the opening program of a weekly series at the Penn Athletic Club. This organization's new home on Rittenhouse Square was dedicated the week previously.

The Club, despite its name, is general in its scope—social, cultural and fraternal, as well as equipped for athletics. Following the same mandates of the Pennsylvania law as observed by the Philharmonic, Chamber Music Association, Friends of Chamber Music, Stanley Music Club and other bodies, tickets are not sold, and admission is limited to members and guests.

The club has a fine orchestra of symphony players, directed by Antonio Ferrara of the Philadelphia Orchestra. This gives high class programs every evening and at certain times of the day. For the opening concert lighter classics were chosen, and the soloist was Noah Swayne, bass, whose suave and well-handled voice gave much pleasure in Negro spirituals and other numbers.

W. R. MURPHY.

Ames Civic Choral Club Appears

AMES, IOWA, March 20.—An interesting Sunday afternoon concert was given by the Ames Civic Choral Club. "The Rose Maiden" by Cowen was presented under the direction of Tolbert MacRae, accompanied by Mrs. H. L. Lantz at the piano and the I. S. C. Orchestra. Local artists taking the solos were Mrs. Grant Dudgeon, Mrs. Perkins Coville, Mrs. E. W. Zumwalt, Robert Mason Clark, E. C. Volz, E. W. Wentworth and Wilfred Severson. At this time Mrs. George Judisch presented the plans for the hymn contest sponsored by the National Federation of Music Clubs. Both Sunday afternoon performances were broadcast over WOI.

Russian Symphonic Choir Sings in Bloomington

BLOOMINGTON, IND., March 20.—The Russian Symphonic Choir, under Basile Kibalchich, gave a concert here recently at the University of Indiana in the Men's Gymnasium. In addition to the choruses there were solos by Mmes. Feodorova and Shlikevite, sopranos; MM. Creona and Daniloff, tenors; Mr. Steschenko, bass. Collegians enjoyed especially the folk-song group, gave every evident sign of appreciation of the entire performance.

H. E. HALL.

Cincinnati Vocalist Heard Before Club

CINCINNATI, March 20.—Mary Towseley Pfau, of the faculties of the Cincinnati Conservatory and of Glendale College, was heard in the program of the Matinée Musical Club recently. Mrs. Pfau was accompanied by another Cincinnati Conservatory artist, Mrs. Thomie Prewett Williams. She was in excellent voice and sang with artistry the Gavotte from "Mignon," Chadwick's "Danza," Saar's "Vagrant" and Cadman's "Robin Womans Song."

TALLAHASSEE, FLA.—Mischa Elman gave a brilliant recital in the Florida College Artist Series recently.

SUMMER STUDY

A. Y. CORNELL

SCHOOL of VOCAL INSTRUCTION

(Eighteenth Consecutive Session)

Headquarters, Carnegie Hall, New York

Six Weeks • June 28th to August 7th

Normal Course for Singers and Teachers

12 Private Lessons (twice weekly) with Mr. Cornell
6 Private Coaching Periods (once weekly) with Mr. Spross
10 Class Lessons in Technique of Voice with Mr. Cornell
10 Class Lessons in Song Analysis and Interpretation with Mr. Cornell

OPERA CLASS under the Direction of Charles Trier
(Two Opera Evenings at Hecksher Theatre)

CHARLES GILBERT SPROSS, Composer-Pianist will conduct a Class in Accompanying and Piano.

ADELAIDE CAMPBELL will teach a Class in French Diction and Phonetics.

Dormitory Accommodations at Parnassus Club, N. Y.

FOUR PUBLIC RECITALS AT STEINWAY HALL

For prospectus containing full information, write
A. Y. CORNELL, 608-609 Carnegie Hall, New York



MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
 MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York

MILTON WEIL - - - Editor

RAY C. B. BROWN, Managing Editor

OSCAR THOMPSON, Associate Editor

CHICAGO OFFICE: Suite 2114 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills. CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd.

PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

ST. LOUIS, MO.: Herbert W. Cost, 5533A Cabanne Ave. 'Phone Forest 6656.

DETROIT, MICH.: Mabel J. McDonough Furney, 619 Webb Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

MILWAUKEE, WIS.: C. O. Skinrood, "The Journal."

MINNEAPOLIS, MINN.: H. K. Zupping, 1315 La Salle Ave.

ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St.

KANSAS CITY, MO.: Blanche Lederman, The Geha, 608 East Armour Blvd.

KANSAS CITY, KANS.: Frederick A. Cooke, 1002 Central Ave.

ATLANTA, GA.: H. Knox Spain, Metropolitan Theater.

PITTSBURGH, PA.: William E. Benswanger, 908 Diamond Bank Bldg.

SAN FRANCISCO, CAL.: Marjory M. Fisher, Hotel Fairmont.

LOS ANGELES, CAL.: Bruno D. Ussher, Los Angeles Evening Express.

SEATTLE, WASH.: David Scheetz Craig, 214 Securities Bldg.

WASHINGTON, D. C.: Mrs. Dorothy DeMuth Watson, 1112 Fairmont St.

BROOKLYN: Arthur F. Allie, 10 Orange St.

HAVANA, CUBA: Caridad Benitez, B no. 250 altos, Vedado.

BUENOS AIRES: Señora Josephine Cano de Piazzini, 316 Piedras.

LONDON: Musical News Syndicate, 24 Berners St., W. 1.

PARIS: "Le Courrier Musical," 32 Rue Tronchet.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

VIENNA: Dr. Paul Stefan, 7 Hamerling Platz.

DELBERT L. LOOMIS, - General Manager
JOHN F. MAJESKI - Business Manager
MAURICE B. SWAAB, Advertising Manager

Telephone 0820, 0821, 0822, 0823 Murray Hill
 (Private Branch Exchange Connecting All Departments.)
 Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)

| | |
|---------------------------------------|--------|
| For the United States, per annum..... | \$4.00 |
| For Canada..... | 5.00 |
| For all other foreign countries..... | 5.00 |
| Price per copy..... | .15 |
| In foreign countries..... | .15 |

All the material in these columns is protected by copyright, but any publication may reproduce any part therefrom without further permission, providing proper credit is given to MUSICAL AMERICA.

NEW YORK, MARCH 27, 1926

MUSIC WEEK ASSOCIATION

FUNDS are needed for the continuation of the work of the New York Music Week Association. This organization, which has been in existence for three years, has for its purpose the cultivation of musical taste among the people by calling for personal effort on the part of men, women and children through contests.

That the Association has been successful in the stimulation of interest in good music is shown by statistics. In the first year three thousand contestants appeared before the judges, who were chosen from the city's professional musicians. This number increased to ten thousand the second year, and indications are that several thousand more will seek registration this season.

The prizes awarded are bronze, silver and gold medals, which are valued by the recipients not for their intrinsic worth but for the honor which they confer. The contests are not held for the purpose of proving the pre-eminence of one contestant over another, for all measure their ability against a standard set by the Association, and their value to the community lies in stimulation of latent musical talent.

Miss Isabel Lowden, who started the movement, has given her services from the beginning. The remarkable growth of the contests has now reached a point where it is impossible to carry on the work without adequate financial support from public-spirited citizens. An appeal for an annual fund of fifty thousand dollars has been made by a commit-

tee composed of Leopold Auer, Frank Damrosch, Oscar Saenger, Alexander Lambert, Gardner Lamson, Yeatman Griffith, Wilfred Klamroth, George H. Gartlan, T. Tertius Noble, Marcella Sembrich, Sergei Rachmaninoff, Henry Hadley, Ernest Hutcheson, Rubin Goldmark, William S. Brady, Ernest Schelling and Frank Kneisel.

This appeal should be answered by contributions for the continuance of a cultural activity that is manifestly worthy of support.

OJAI VALLEY FESTIVAL

SEPARATED by almost the greatest lineal distance between any two points in the United States, Pittsfield, Massachusetts, and Ojai, California, are linked in the common cause of chamber music. It was during a visit of Mrs. F. S. Coolidge to Santa Barbara last year that Frank J. Frost, a Californian patron of the arts, became so interested in her ideals and accomplishments that he decided to inaugurate a chamber music festival on the Pacific Coast. In carrying out his plans, he has had the benefit of Mrs. Coolidge's experienced assistance, and the festival promises to be a noteworthy event.

The festival is to be held on April 16, 17 and 18 in the Ojai Valley near Santa Barbara. Appropriately enough, a Californian ensemble—the Chamber Music Society of San Francisco—has been appointed the official organization, assigned the task of playing for the judges the sixty-odd manuscripts submitted in the prize contest, and allotted the honor of performing the successful work. The London String Quartet and the Barrere Little Symphony have been engaged, and the individual artists to be heard on the programs include Myra Hess, Harold Samuel, Anne Thursfield and Hans Kindler.

As has been the custom at Pittsfield, attendance will be limited to invited guests. Four hundred invitations have been extended, and it is expected that the assemblage will be representative of all sections of the United States. The festival is an indication of the fact that the cultural homogeneity of our country is definitely established.

SAVING MUSICAL VARIANTS

THE "new" Turkey is facing the problem of preserving as far as possible its national music which is yielding more and more before the advance of Western music. According to a correspondent of the "Manchester Guardian," the conservative Turks are alarmed over the situation and are taking steps to counteract the influence of the foreign invasion.

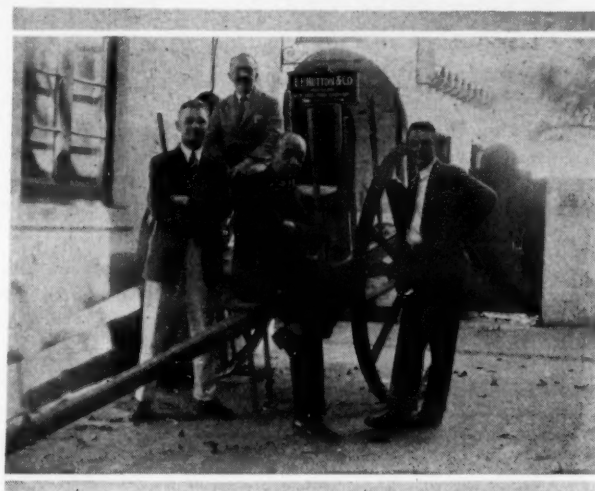
"All the more educated circles," he writes, "are tending to Western music, and popularly to jazz. For two years Western music has been taught exclusively in the Turkish schools. A purely European musical program has been adopted with European rules. There exists, however, a strong party among Turkish musicians in favor of a tentative and conservative policy. They say that, though the national music would gain by simplification and by adopting harmony, it would also lose much in respect of melody. Many of the tonal nuances, which are even impossible for a Western ear to catch at first, would have to be abandoned.

"Now, under the inspiration of the Ministry of Instruction, the national music is to be transformed by adaptation to the European musical system. Only so can it be saved from being swamped and altogether swallowed up by Western music, and from losing its haunting individuality."

As long as our present civilization continues to spread with its unifying tendency, it is inevitable that racial, and even local, variants will be considerably modified or completely absorbed. All social differences, whether cultural or ethical, were developed as the result of isolation. The constantly increasing ease of communication is breaking down the last barriers between races, and as the various cultures come into direct opposition, the stronger prevails.

TRANSMISSION of sound on light waves has been successfully demonstrated at the Massachusetts Institute of Technology. Sonatas may soon travel on searchlight beams. But the midnight quiet of the mountain tops will be as little disturbed as it is now by broadcast radio concerts, for the receiving set necessary as a part of the new invention is more complicated than a superheterodyne.

Personalities



Quartet in the Southland

Not the "water-wagon," perhaps, but a serviceable two-wheeler cart formed the temporary resting-place of the New York String Quartet, between concert engagements in the aristocratic environs of Palm Beach, Fla. The musicians have been combining a winter vacation with a southern tour. Pictured from left to right are: Ottokar Cadek, Bedrich Vaska, Ludvik Schwab and Jaroslav Siskovsky.

Strauss—It is definitely stated that Richard Strauss will be seen again in London early in April, and it is a sign of the times that, this time, he will not be the guest of the leading orchestra, but will conduct a performance of the film version of "Der Rosenkavalier." He has written much new music for the "screen-opera," and has received very substantial fees.

Quintano—A novel project for illustrating phases of musical history in a violin recital was launched by Giacomo Quintano at his recent Town Hall program in New York. Members of the New York Board of Education were to attend, Superintendent O'Shea announced. Mr. Quintano previously gave a series of lectures for the Board, in which he illustrated musical history in the same way.

Pouishnoff—Something of a record is constituted by the six Chopin recitals to be played at Wigmore Hall, London, in less than two weeks by Leff Pouishnoff, Russian pianist. These recitals will be given on the two Monday and Wednesday evenings and Saturday afternoons following Easter. The artist may give six similar programs in New York and Chicago next season.

Os-ke-non-ton—The loss of a rattle is more serious to a Mohawk Indian baritone than to an infant, for it constitutes part of his percussion department. When Os-ke-non-ton returned to New York after a concert tour of several weeks in the West, his manager, Catharine A. Bamman, asked him: "Well, did they like you?" His answer was: "So well that some of them took my rattle as a souvenir."

Dale—An airplane recently proved very useful in aiding Esther Dale, American soprano, to fulfill European concert engagements. Miss Dale sang before a Parisian audience in the Salle des Agriculteurs Dandolots et Fils on March 8. Then she took passage by air for London, in order to arrive in time for her debut in Wigmore Hall on March 10. The singer professes herself much thrilled by this method of transportation.

Enesco—Georges Enesco, Rumanian composer and violinist, who has recently completed his fourth American tour, has been asked to serve as an honorary member on the Music Committee of the Sesquicentennial Celebration at Philadelphia. Although he will not be in America at the time of the opening, he has wired his acceptance. Mr. Enesco is leaving for Europe on the George Washington for his spring tour through France. He will not return next season, but hopes to open his fifth American season the year following.

Kurenko—Maria Kurenko, Russian coloratura soprano, likes the United States, where she made her debut this season. She is sometimes surprised that Americans know so much about geography and the relatively important parts of Europe. But no one, she says, seems to know where Riga is. "Riga is the capital of Latvia, and used to be a part of Russia. But I ask to send a cable to Riga and they tell me they never heard of it, there is no such place they say! But I know better!"

Fonss—A tour of the United States will bring a relatively new musical personality to this country. He is Johannes Fonss, bass opera and concert singer, who has appeared at the annual Fourth of July concerts held in Copenhagen, Denmark, was born in the city of Aarhus, Jutland. He matriculated at the University of Copenhagen, studying philosophy and law and singing regularly as a member of the Danish Students' Singing Society. On the advice of musical critics of Denmark he gave up his philosophic and legal career and devoted all his time to studying the art of the singer. Mr. Fonss appeared with success in Covent Garden in London.

Point and Counterpoint

By Cantus Firmus, Jr.

The Freshman's Handel



IVES of great men all remind us," sang the bard. Where master musicians are concerned, the effect on the youthful mind seems often to be very bewildering. Bach's habits and Beethoven's diet may fail to register, where pupils are concerned. It is then that footprints on the sands of time seem hardly worth the making.

We append a specimen essay on the life of Handel by a freshman, which was forwarded to us by Helen Lee Dillard:

George Frederick Handel was born at Halle, Lower Saxony in the year of 1685. Handel father was a doctor. When Handel was a small child he wanted to be a musician.

His father did not want him to be a musician. Senior Handel wanted junior Handel to be a doctor or a lawyer. Senior Handel was a doctor. He stopped him from the public school because he was afraid young Handel would learn the galmut. (gamut). With the help of his nurse he smuggled a poor spinet. He would play on it as much as possible.

Duke Takes a Hand

ONE day Doc Handel had to make a call to a certain Duke where a niece of his was staying with. He would not let young Handel go with him. After he was gone awhile young Handel thought he would follow his father and he started out.

He soon caught up with his father and his father made him get in the buggy and go on to the Dukes, after he was there he went into the court with his niece.

The organist put him on the organ bench and let him play. The Duke heard him and asked who that was playing. His ward told him it was his uncle and told him that Doc Handel would not let him play.

The Duke then sent for the Doc Handel to come to him. When he came he told him that he was committing a crime by not letting young Handel learn to be a musician.

The Judge Works

SENIOR Handel then sent young Handel to schools in Italy and Germany. When Handel was 25 yrs. old when he came to England. He came in the year 1710. Handel first pieces he wrote was "Nero" and "Almia." He worked at many different courts. He wrote many different pieces which a very few remain in use. He wrote in Fudge style. He would begin in one scale and end in it. They never do that now.

He had a very fiery temper and was

a harty eater. He never thought much about weman. Before he died he went blind.

He had always said he wanted to die on good friday the day of the lords crucifixion. So on good friday 1759 he died at the age of 75 yrs.

Here is some of the comparison between Bach & Handel the two greatest musicians and composers of their age. Handel and Bach was born on the month of difference of their ages. They both wrote the fudge-form of music. Both a high tempered man and harty eaters. They both went blind before they died.

Strange Disharmony

HE had been sent to tune a piano. He found the instrument in good condition and not in the least need of tuning. A few days later his employer received a letter from the owner of the piano stating that she did not think it had been tuned properly.

After being reprimanded by his employer, the tuner made another trip and again tested every note of the instrument, only to find no fault. This time he told the owner so.

"Yes," she said, "it certainly seems all right now, but as soon as I begin to sing, it gets all out of tune."

Reconsidered

THE banker was hurrying back to his office after having been to lunch, when he ran into an acquaintance he had not met for some time.

"Come out to our place and have dinner tonight," he said to the other man.

"I'll be glad to," said his friend.

"My daughter," the banker went on, "is studying music, and—"

"Oh, that reminds me," hastily broke in the other, "I've a very important engagement for tonight. Sorry, old man, but I can't come."

"Can't you? Too bad! Our eldest daughter, as I was saying, is studying music in Paris, and the wife and myself are awfully lonely in the evenings."

"Oh," answered his friend, his face brightening. "Perhaps I'll be able to cut that engagement and come after all."

three strings are hit by the hammer. In older instruments, when only two wires were used for each note, only one was struck, hence the term "una corde," which means "one string," or "press down the left-hand pedal." To cancel this, "tre corde" or "three strings," means to release the left-hand pedal so that all three strings may vibrate. The middle or "sustaining" pedal keeps the dampers raised from the strings. A peculiarity of this pedal is that it has no effect upon notes played after it is pressed down. In other words, to sustain a note or a chord, play it first, then quickly press down the pedal. One might fill a volume with advice as to use of the damper pedal ("loud pedal"). A general rule for its use is that it should be released with each change of harmony so that unrelated chords do not sound together. Pressing it down results in amplification of the tone, as the upper harmonics on all the strings are allowed to vibrate as well as the

STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

"The Instrument of the Immortals"

fundamentals. Please note that these suggestions are not intended to be complete.

???

Messa di Voce

Question Box Editor:

Does the Italian term, "Messa di Voce" mean the placement of the voice?

H. B.

Harrisonburg, Va., March 19, 1926.

No. "Messa di Voce" means the attacking of a sustained tone pianissimo, swelling it out to a double forte and diminishing again to a pianissimo.

???

Coloratura

Question Box Editor:

Can you give me a good definition of a coloratura voice? Is there such a thing as a male coloratura or a contralto coloratura? Were Adelina Patti, Jenny Lind, Minnie Hauk and Nellie Melba coloraturas?

H. E. ROBBINS.

Sutter Creek, Cal., March 18, 1926.

"Coloratura" literally means runs, trills and so forth, and the term is by no means confined to this sort of thing in the soprano voice, though by usage a

"coloratura" has come to mean a coloratura soprano. In former days, all voices were compelled to sing florid passages, and one often finds in the older scores trills in contralto and even bass parts. Pol Plançon had an excellent trill. Patti and Melba were coloraturas in that most of the rôles they sang were florid ones, though Patti sang "Aida" and Melba made some of her greatest successes in "Bohème" and "Otello." Jenny Lind sang coloratura rôles. Minnie Hauk was more of a lyric-dramatic than a coloratura.

???

"Lohengrin" vs. "Aida"

Question Box Editor:

What opera has remained longest in the Metropolitan's repertoire?

J. R. S.

New York City, March 21, 1926.

"Lohengrin" was out of the repertoire only one season, that of 1908-1909, since the opening of the opera house in 1883, until the war, when it was out for two seasons. "Aida" was not sung there until the season of 1886-1887. It missed the following seasons, those of 1890-1891, and 1893-1894, but has been sung every season since.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

"Con Sordino"

Question Box Editor:

Will you please tell me what "con sordino" means? M. SCHNECK. Brooklyn, March 21, 1926.

A sordino is a mute. In violin music, "con sordino" means that a passage is played with the mute on. Beethoven used the term to mean releasing, or raising the damper pedal ("loud pedal") instead of the asterisk usually used.

???

Pedals

Question Box Editor:

Kindly publish description of the three pedals of the modern grand piano and rules for their use.

SISTER M. JULIA.

Billings, Mo., March 20, 1926.

The left-hand pedal moves the action to the right so that only two of the

MEHLIN

PIANOS



Bush & Lane

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.

Bush & Lane Piano Co., Holland, Mich.

Grands of superior tone quality.

Cecilian Players with all-metal action.

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warerooms, 509 Fifth Ave. New York

Send for illustrated Art Catalogue

WEAVER PIANOS

An Artistic Triumph
WEAVER PIANO COMPANY, York, Pa.

Miami Concludes First

Opera Season with Ecstasy

[Continued from page 1]

the week and the audiences varied very little in numbers after the opening night. Prices were high, but that did not seem to lessen the demand for tickets. Nearly every city on the east coast was represented, and special buses have been run from many points. Parking place for 2000 cars was provided by the management.

Bringing opera to Miami was largely the outgrowth of a dream long cherished by J. K. Dorn, president of the Coral Gables Coliseum Corporation. The guarantors of the funds to bring on the Chicago Civic Opera Company are Hugh M. Anderson, J. W. Young, S. Ernest Philpitts, T. J. Pancoast, Charles L. Orr, W. F. Morang, C. E. Merrick, F. C. Miller, Telfair Knight, Capt. J. F. Jandon, H. S. Holmes, O. R. DeVoney, L. E. Dammers, Mayor of Coral Gables, G. H. Garden, Joe Adams,

SEATTLE GROUPS GIVE
OPERAS AND CONCERTS"Marriage of Jeanette" Sung by Pupils
of Cornish School—Orchestral
Society List

SEATTLE, March 20.—The Cornish School has sponsored several interesting evenings of music, one being the presentation of "The Marriage of Jeanette," with music by M. V. Masse, by vocal students of Jacques Jou-Jerville, of the Cornish School faculty. Principals were Eugene O'Neill, Mary Jane Barton and Lillian Boudin. Assisting were Alice Peterson and Dorothy Russell, pianists; Elizabeth Campbell and Frederick Heward, violinists.

Mary Louise Weeks, pianist, was presented at the Cornish School in a program illustrative of the music of four centuries.

The Cornish School presented Louis Drentwett, pianist, in a recital of MacDowell, Chopin, Debussy, Ravel and Liszt. Mr. Drentwett is a pupil of Mme. Sergeeva.

The Seattle Orchestral Society, conducted by Francis J. Armstrong, gave its mid-winter concert at the Chamber of Commerce Auditorium and was cordially received. Mr. Armstrong, violinist and conductor, is to tour the British Isles as violin soloist soon.

"The Castaways" was given by the Nordica Choral Club, under the direction of Helen Crowe Snelling, in the Women's University Club Auditorium.

Per Bolstad, violinist of Oslo, Norway, appeared in Seattle in a recital program of note. The young violinist included many Scandinavian numbers on his program—works of Svendsen, Halvorsen, Bull and Lange. He appeared under the auspices of the International League of Norwegians.

The Junior Amphion Society, conducted by Arville Belstad, was heard in concert, assisted by Siri Engmann, violinist. The accompanist for the chorus was Ruth Wohlgamuth.

French composers received the attention of the Ladies' Musical Club in a program arranged by Elizabeth Richmond Miller and Marjorie Miller. Soloists were Pearl McDonald and Ethel Poole Morck, pianists; Mary Humphrey King, mezzo-soprano, and Romaine Elliott Lawson, violinist.

DAVID SCHEETZ CRAIG.

Chicago Sorority Gives Concert

CHICAGO, March 20.—Hazel Folsom, soprano; Elaine De Sellem, mezzo-soprano, and Mae Doelling-Schmidt, pianist, were assisted by Goldie Gross, cellist, as guest artist, when they appeared before their fellow-members in the Mu Xi Chapter of the Mu Phi Epsilon Sorority recently in the Belden-Stratford Hotel. Miss Gross is a talented young artist who has occupied a prominent position in Chicago musical circles since her debut recital and her solo appearance with the Civic Orchestra of Chicago, two seasons ago.

Little Symphony Plays

LOS ANGELES, March 20.—On a Sunday evening the bi-weekly popular concert of the Little Symphony under Adolf Tandler took place at the Biltmore Hotel. Charles Wakefield Cadman's appearance at the piano in his "Omar Khayyam" Suite served as a special feature.

BRUNO DAVID USSHER.

Mr. Washbush, Mr. Rogan and Mr. Dorn.

The artists who were most prominent in the casts were Rosa Raisa, Mary Garden, Claudio Muzio, Edith Mason, Clara Shear, Augusta Lenska, Devora Nadworney, Antonio Cortis, Charles Marshall, Alexander Kipnis, Carolina Lazari, Fernand Anseu, Désiré Defrère, Titta Ruffo, Charles Hackett, José Mojica, Ernesto Torti, Cyrena Van Gor-

don and Giacomo Rimini. Giorgio Polacco, Roberto Moranzoni and Henry Weber conducted. The operas given were "Aida," "Il Trovatore," "La Traviata," "Carmen," "Rigoletto," "Othello," "Madama Butterfly," "Pagliacci," "Cavalleria Rusticana" and "Thais." In all probability it will now be an annual event and the Coliseum Corporation will have its building completed for next year's opera.

WASHINGTON'S LIST IS VERY ATTRACTIVE

Orchestral and Vocal Programs Please Large Audiences

By Dorothy DeMuth Watson

WASHINGTON, D. C., March 20.—Washington has experienced one of the fullest musical weeks in its history. On March 15, a recital in "opera" style was given by Edward Johnson and Joan Ruth, in the Washington Auditorium. Mr. Johnson delighted his audience in this, his first, appearance here, which was under the local management of "Peggy" Albion, the Wolfsohn Bureau representative. His singing of tenor excerpts from "Romeo and Juliet," "Rigoletto" and "La Bohème," was artistic. Miss Ruth, soprano, is a charming artist, who rose to the demands made upon her art.

The New York Symphony, with Otto Klemperer as guest conductor, and Lawrence Tibbett, baritone, as soloist, was presented in the last of this season's symphony concerts in Poli's Theater on March 15 by Katie Wilson-Greene. On the program were the "Freischütz" and "Meistersinger" Overtures, and songs by Haydn and Moussorgsky.

Mrs. Wilson-Greene presented Amelita Galli-Curci, soprano, in her first recital here in two years, in Poli's Theater, March 17, before an exceptionally large audience. Every seat was taken, and standees were packed four deep at the back of the house. Mme. Galli-Curci sang beautifully. She received some fifteen curtain calls, and sang many encores. Homer Samuels, pianist, and Manuel Berenguer, flutist, were assisting artists.

T. Arthur Smith presented the Flon-

Philadelphia Orchestra to
Tour Europe Next Summer

[Continued from page 1]

it is thought, be done substantially here in Philadelphia during the period which will bring hundreds of thousands of visitors from all over the world to the birth city of American independence.

Although he has for a long time urged the idea of a European tour for the orchestra, Mr. Stokowski would not consent to the final arrangements until a substantial guarantee was assured. Mr. Stokowski is known as a conductor abroad, but has never been heard at the head of his own orchestra. A large number of his first desk men were also well known in Europe when Mr. Stokowski heard them and engaged them for the Philadelphia Orchestra. It is planned to take the entire orchestra of 108 men on the tour.

zaley Quartet and Ernest Schelling, pianist, on March 18 in the New National Theater. This was an extra attraction and the first appearance of these artists together. The Flonzaleys played, among other works, Mozart's Quartet in C, the Andante Cantabile of Tchaikovsky, and the "Divertimento" for piano and string quartet by Schelling.

BOSTON CONFIRMS WHAT NEW YORK DECLARES OF DORIS DOE

Jordan Hall, March 11th



Portrait by C. Bosseron Chambers

BOSTON TRANSCRIPT

Qualities of thoughtful musicianship and temperamental warmth are well met in any young singer. Miss Doris Doe, a contralto heard at Jordan Hall yesterday afternoon, combines the two in full measure. She even adds a third: a voice of fine natural endowment. With such equipment the success of her concert was a foregone conclusion; yet the degree of the success proved unexpected. . . . For here Miss Doe summoned that mixture of commanding personality, assured stage presence, fullness of voice and dramatic utterance which, for lack of a more closely descriptive term, pass muster as the "Grand Manner."

The impressions Miss Doe imparts vary in intensity. From the outset, the loveliness inherent in the entire range of her voice makes itself felt. Brightly colored and richly timbred is each tone in her wide range. At the nether end she summons large, full-rounded tones, sombrely shaded or softened and pliable as silk. As pitch ascends, a more fluent gracility lights on each polished tone. There emerges clear sparkling lucidity, such as that which flickered last evening in Scarlatti's freshly charming "Le Violette."

Two folk songs rounded out the Italian group. "Fa la nana babin," a brooding little lullaby, went its way with a sweet gravity. But with the more boisterous "In Mezzo al Mar" came lustily rhythmic phrasings. French, German and English songs completed the cycle of the program.

Her humor and the keen sensibility of the child mind seemed etched in with sharp intensity and with realism. Again the "forever and aye" spirit of Brahms's "Von Ewigem Liebe" was smoothly transmitted from singer to listener. On the subsequent Gallic pieces Miss Doe lavished a wealth of subtle beauties. The quietly persistent motion of Rhene-Baton's "Il Pleut des Petales de Fleurs," the consuming passion of Lenormand's "Quelle Souffrance," the love-laden tendernesses of Koechlin's "Si Tu le Veux," the flaming climax, the dramatic depth of Coquard's engulfing "Plainte d'Ariadne"—these made an array of piercing charm, enhanced through the modulated liveliness of Miss Doe's voice.

C. S. S.

BOSTON POST

GIRL WITH A VOICE SINGS

Doris Doe Creates Favorable Impression in Recital

By Warren Storey Smith

Miss Doe seems really to be that rare thing for which the musical managers are ever looking and which they do not too often encounter, namely a "find." It is a voice of singular richness and expressiveness, a voice that in its lower tones calls to mind the "chalmereau" register of the clarinet. She sang always with understanding of the wishes of poet and composer and with a fervor and conviction that carried their message to her hearers. On the purely technical side Miss Doe may have a few details yet to master, but her voice seems to be well placed and intelligently used, while voices of the quality of her's are all too infrequently encountered.

BOSTON HERALD

Contralto Offers Varied Selection of Pieces

When Miss Doe succeeds in bringing her average up to the level of her best, she will be indeed an unusually fine singer. She has in her voice tones of rare beauty, especially the lower medium register, of a silvery timbre really exquisite, with brilliant high notes for good measure.

Miss Doe, however, on the whole produces her voice with ease, and she has developed to a high degree many elements of a fine technique, including a neat attack, rare skill in the shaping of vowels—hence unusually distinct enunciation—and ability to vary tonal color.

She is surely an excellent musician who knows what rhythm means, who feels how a phrase should be shaped. She is sensitive, too, to the meaning of songs; to the airy grace of Scarlatti's air, to the tenderness of the Italian cradle song she gave full value. She brought to the fore all the pensive humor of "Der Tambour," she "pointed" Koechlin's trifle adroitly; dramatic songs she sang with real force.

BOSTON GLOBE

Miss Doe has a voice at its best of marked warmth of quality and notable volume. Her low tones are genuine contralto in quality but, as usually happens, the rest of her voice is mezzo soprano.

She sang with considerable effectiveness in the Wolf songs, and made something of Coquard's dramatic scena, "Ariadne's Lament." Her audience seemed especially pleased with her final group of songs in English.

P. R.

BOSTON MONITOR

Unheralded by the usual trumpeting, this young woman slipped into Boston for her first recital. Probably those who gathered to listen anticipated an agreeable afternoon's entertainment, but the present reviewer ventures the opinion that few were entirely prepared for the really glorious voice that filled the hall to its utmost capacity. Seldom is it given a Boston audience to hear a contralto of such wide and even range. The deeper tones possess that peculiar resonance characteristic of the pure alto voice, but above these tones are others of an amazingly clear and beautiful quality; tones which are wholly unexpected in their refined brilliancy and power.

Miss Doe's technique is entirely adequate; she sings easily and with clear diction. Her songs are given with uniformly good taste.

It would be unfair to close without mentioning the presentation of two Italian folk songs and the "Il Pleut des Petales de Fleurs" of Rhene-Baton. Miss Doe gave to each an interpretation at once sympathetic and satisfying, as evidenced by the vociferous applause which followed.

Management: ANTONIA SAWYER, Inc.

and P. O. Box 446, 106 Central Avenue, White Plains, N. Y.

Aeolian Hall, New York

New York's Week of Concerts and Recitals

[Continued from page 11]

organ accompaniment, but the instrument was out of order and the humble piano had to be used instead. Geographical pieces by Hugo Kaun opened the second group, which included others by Kreisler and Sauret. The final group included numbers by Paganini, Sinding and Ernst. J. D.

Catherine Wade-Smith's Début

Catherine Wade-Smith, violinist, who comes out of the West, and who is the third of the Walter W. Naumberg Musical Foundation winners, gave her prize recital in Aeolian Hall on the evening of March 17.

In this talented young artist, the foresight and also the benevolence of the Foundation is exemplified. Miss Wade-Smith, while she cannot as yet be said to have inherited the mantle of the lamented Maud Powell, proved herself not only a good fiddler but a good musician as well, the second quality being all the more conspicuous for its rarity among young violinists—also many old ones. The healthiest sign of all was Miss Wade-Smith's obvious feeling for melodic line and for musical phrase, things, apparently, unteachable. Added to this, there is a pleasant, firm tone, which may become a large and masterly one. Miss Wade-Smith did some beautiful playing in the Mendelssohn Concerto and in Saint-Saëns' *Havaneise*, especially. Her classical group opening the program was fairly interesting. One will watch her artistic development with much interest. The invaluable Harry Kaufman was at the piano. J. A. H.

André Polah's Second

André Polah, violinist, gave the second of his series of four violin recitals Wednesday evening, March 17, in Chickering Hall, and made the same excellent impression with a program of French music that he did with Italian the week before. It was an unusually well balanced program, unusually unhackneyed, beginning with Debussy's *Sonata*, in which he had the able assistance of Marjorie Church, ending with Chausson's *Concerto for violin, piano and string quartet*, which he played with Miss Church and the Hartmann String Quartet. In between came Saint-Saëns' *"Concert en La Majeur"* in one movement, Moffat's arrangement of Mondonville's *"Tambourin"*, Salmon's arrangement of Senallie's *Allegro Spiritoso*, Ravel's *"Tzigane"* which he played skillfully, easily, with fine feeling for the mood. Miriam Allen was his accompanist. M. C. B.

Russian Symphonic Choir

The Russian Symphonic Choir, under Basile Kibalchich, gave its second and last concert of the season Wednesday evening, March 17, in Carnegie Hall. The work of the choir revealed the same characteristics that it has at past appearances here—perfect unity and

modulation, good rhythm, intricate harmonies faithfully followed. Admirable control was shown when a woman singing in the front row of the chorus fainted in the middle of an early number. There was no turning of heads, no momentary hesitation or lag in the music. One of the men helped her to a chair at the rear of the stage, left her there until the end of the number and returned to the choir, where his voice was needed. There was a generous mixture of sacred and secular music, with the lion's share by Russian composers. There were numbers by Gluck, Gretchaninoff, Luzzi, Kastalsky, Strokine, Bortniansky, Lvovsky, Wagner, Rimsky-Korsakoff, Ippolitoff-Ivanoff, Amy Woodford-Finden, Nikolsky, and arrangements of Russian, Serbian and Czech-Slovakian folk-songs by Kibalchich. Ludmila Feodorova, soprano, Ivan Steschenko, bass, and Dmitri Creona, tenor, did notably good solo work with the chorus. Mr. Steschenko sang a group of bass soli, with piano accompaniment—Glinka's *"Lark,"* Koennemann's *"When the King Went Forth to War,"* Dargomijsky's *"Old Corporal Song,"* and *Prince Gremin's* aria from Tchaikovsky's *"Eugene Onegin."* Many Russians were in the audience that was effusive in its approval. E. A.

Alexander Kipnis in Recital

Well remembered from his appearances with the ill-fated Wagnerian opera voyagers, and from a subsequent recital which he gave in New York, Alexander Kipnis, now of the Chicago Civic Opera Company, gave a song program of distinctive merit in Aeolian Hall the afternoon of March 18. In this he was ably assisted by his accompanist, Arpad Sandor.

The voice, as again revealed in a program which served to exhibit its full resources and technic, is a deep and powerful one of individual, though sombre beauty. It was used artistically and expressively, with very tender pianissimo effects in the upper voice and a skill in legato not too common with operatic singers.

Higher tones had a baritone quality, but the lower ones were sufficiently heavy to justify the singer's classification as a bass.

There was something of a tendency to extremes of contrast, tones being either very loud or very soft, and sometimes there were uncertainties of pitch, but the chief defect among the many

virtues of this recital was its lack of sunlight. In the succession of darkly-colored numbers, the Russian folk-song, *"Rainbow,"* was all that its name implied, and the audience forthwith demanded its repetition. The Slavic group of which this number was a part was probably the most successful of the program.

The bass abjured operatic music entirely, but found a very rewarding substitute for the usual dramatic aria in Haydn's long and contrasting *"Die Teilung der Erde"* with which he began his program and which he sang uncommonly well. Schumann, Schubert, Wolf, Schwarz and Strauss supplied German lieder, which were delivered with the requisite style.

In English, he sang Secchi's *"Love or Not,"* two numbers by Hans Heniot dedicated to him, and Morris' *"Wandering Jew,"* in which his articulation was not always clear or his pronunciation free of alien twists, but which represented painstaking and praiseworthy efforts. O. T.

Harold Samuel and Bach

Another all-Bach program was given by Harold Samuel at his second recital of the season on the evening of March 18 in the Town Hall. The English pianist demonstrated afresh the advantages of specialization, when the specialist treats his subject with an enthusiasm as marked as his factual knowledge and his expository skill.

On the set program were the *Prelude and Fugue "alla Tarentella"* in A Minor, the *Partita in C Minor*, five excerpts from the *"Wohltemperiertes Klavier,"* and the *French Suite in G*. The addenda, called forth by an audience that lingered as long as there was hope of another recall, extended to a half-dozen pieces.

Mr. Samuel's infinite zest, his poetic imagination, his sympathetic warmth and his keen intuition make his readings of Bach eminently eloquent. Were his interpretative powers null, one could still admire his mastery of form, the finesse of his lines in phrasing and the nuances of color in his tone. But his technical skill is suffused with so ardent a glow of personal temperament and animated by so zealous a devotion to Bach that his playing delights the spirit as well as the intellect. B. L. D.

Miss Masingrova Makes Début

Vera Masingrova, soprano, "of the Prague National Opera," assisted by Grégoire Alexandresco, pianist, made

her American début in Aeolian Hall on the evening of March 18, Giuseppe Bamboschek of the Metropolitan acting as accompanist for the singer.

Miss Masingrova proved an attractive young person with a fine voice and an interesting personality. After a somewhat timorous start in the aria of *Madeleine* from Giordano's *"Andrea Chenier,"* the young artist was heard in an aria from Smetana's *"Prodaná Nevesta,"* known here as *"The Bartered Bride,"* as well as songs by Dvorak, Jindrich and Nedbal, all sung in Bohemian. Miss Masingrova's other groups were songs of Schumann and Brahms, the insipid air of *Lauretta* from *"Gianni Schicchi,"* and the *Prayer* from *"Tosca."* In all her groups, the débutante showed a feeling for the content of her songs as well as real vocal talent. While her production was not impeccable, it was nearly so. Mr. Alexandresco played pieces of Bach, Chopin and Liszt with good tone and musical understanding. J. D.

Dai Buell Plays Again

Dai Buell gave her second piano recital of the season Thursday evening, March 18, in Chickering Hall. Miss Buell played more and talked less than she did at her first recital. She played music that could speak for itself, and played it, for the most part, very creditably. The program, following no conventional arrangement, opened with Scarlatti's *Pastorale*, LeFlem's *"Avril,"* Vuillemin's *"Notre Dame de Kérinec"* and Ravel's *"Jeux d'Eau."* Liszt's B Minor Sonata stood alone in the middle, followed by pieces by MacDowell, Isaacs, Ireland, Lie and Liszt. It was a program well chosen, with the exception, perhaps, of the sonata, to display Miss Buell's many talents. She played carefully, with minute attention to detail, with technical finish and polish. In her shorter pieces she was wholly successful in capturing the mood and presenting it to her audience. She was less fortunate with the Liszt Sonata, but *"Sommerminder"* and *"Vaarjuble"* and Vuillemin's *"Notre Dame de Kérinec"* were notably well done. E. A.

Kochanski Plays Stravinsky

With a Stravinsky novelty on his program, Paul Kochanski, violinist, made his final appearance of the season in Carnegie Hall on the evening of March 19. A well-balanced and unhackneyed list began with the *César Franck Sonata in A*, and included, besides, the *Stravinsky*, pieces by Mozart, Rameau, de Falla, Boulanger and Brahms.

The *Stravinsky Suite ("Après des*

[Continued on page 25]

AVAILABLE EN ROUTE

LILLIAN



Address Management Walter Anderson

GUSTAFSON

Soprano

ENGAGED

SAN FRANCISCO

June 25-26-27

BOOKING EN ROUTE MAY-JUNE

5 Columbus Circle, New York

Twentieth Bach Festival

DR. J. FRED. WOLLE
CONDUCTOR

FRIDAY, May 14th,
4 P.M. and 8 P.M.
Cantatas and Motet

SATURDAY, May 15th,
1.30 P.M. and 4 P.M.
Mass in B Minor

For Tickets and Information Address
Bach Choir
304 Wilbur Trust Bldg.
BETHLEHEM, PA.

The
Exclusive
Artists
Representative
in all
Theatricals

ALF. T. WILTON

12th Floor

1560 Broadway
NEW YORK

Bryant 2028

PRESENTS

MR. PERCY GRAINGER

The Eminent Concert-Pianist

KEITH-ALBEE HIPPODROME

Week March Twenty-ninth

Combining Vacation Study with Summer Leisure

ST. LOUIS, March 20.—The Art Publication Society has just issued, in connection with its Progressive Series Teachers' College, an unusually interesting and attractive booklet entitled "A Profitable Vacation." The Progressive Series Teachers' College will hold its fourth annual summer session in St. Louis, July 19 to July 30. The Art Publication Society has arranged to grant to its members a number of free scholarships covering the cost of the course, including registration fee and tuition. The six-weeks' session offers to teachers exceptional opportunities. The classes will be conducted at Washington University.

This University has no regular department of music, but for the benefit of its students who are interested in music, it has arranged to give, in conjunction with the Progressive Series Teachers' College, several music courses, for which it will grant summer school credit. Several members of the college faculty have been selected as instructors for the University's music courses. Because of this arrangement, the Progressive Series Teachers' College has assigned the normal course classes to four of these instructors and will hold its summer session in buildings on the university campus.

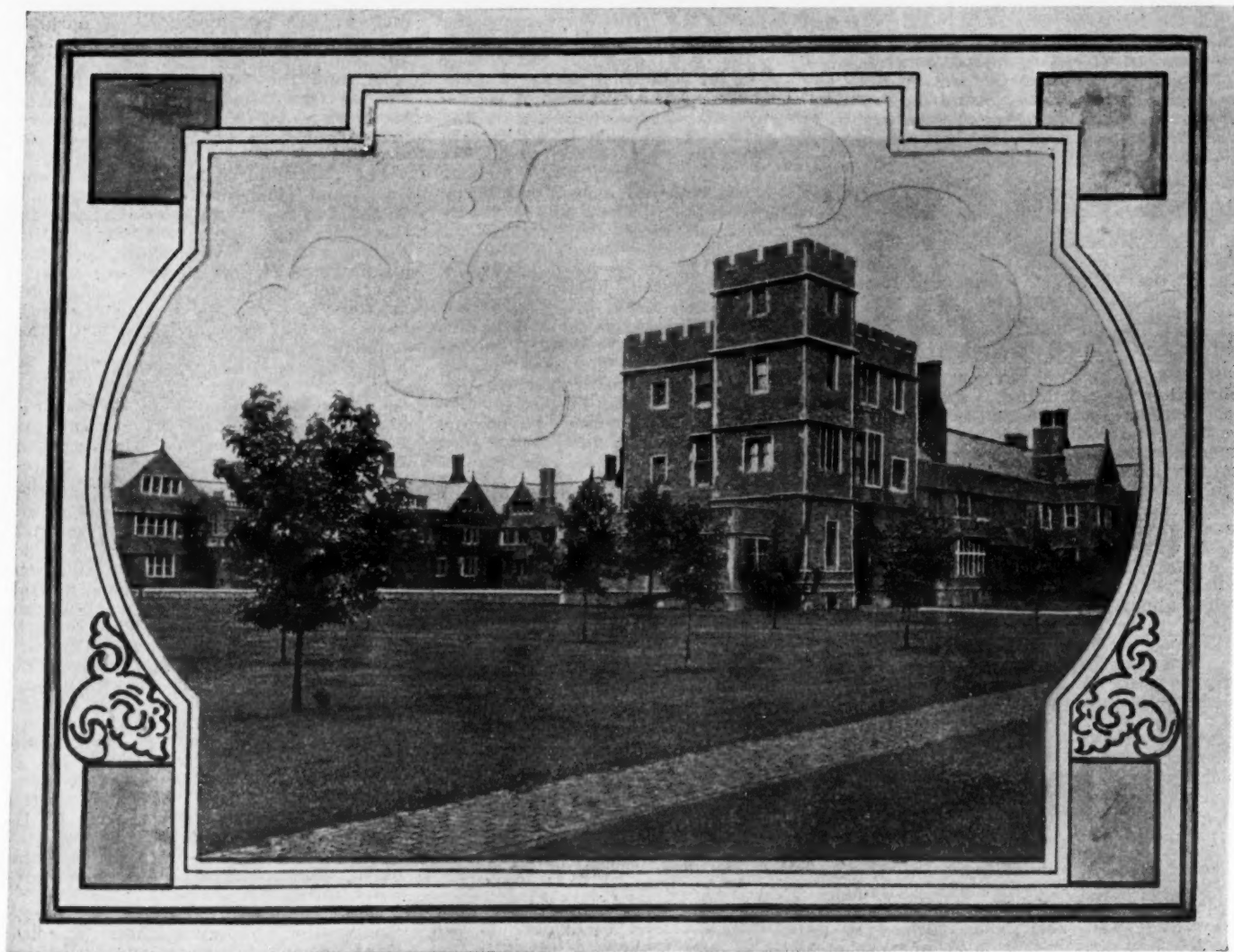
The courses offer pupils who are eligible for enrollment timely opportunity to gain a thorough knowledge of teaching methods and to acquire poise, self-confidence and inspiration. One of the features of the arrangements with the University is that those attending the Progressive Series Normal Course may secure rooms in the dormitories of Liggett Hall, Tower Hall and McMillan Hall.

Outdoor Life Provided

Ample opportunity for exercise and recreation will be offered during the summer session. Aside from the regular classes in physical training, the gymnasiums, tennis courts and swimming pool will be available to summer students on the same conditions as during the regular sessions. Students may also avail themselves of the evening or weekend steamboat excursions on the Mississippi and delightful short excursions may be taken by trolley or motorbus to points on the Meramec and Missouri Rivers.

Forest Park, covering a tract of about 1400 acres, is one of the three largest parks in the world. This park adjoins the campus on the east, and included in its many attractive features are the Museum of Arts, the Jefferson Memorial Building, the Zoological Gardens, tennis courts, three golf courses and canoeing and boating facilities. This city enjoys many summer attractions, one of the most notable of which is the Municipal Opera.

The normal course this year will provide instruction in either the elementary or intermediate grades. No one, however, will be permitted to register for the work in both grades. The prerequisites for the elementary course are as follows: Any member who is enrolled with the Society for a teacher's membership; any student who is enrolled with



WHERE SUMMER COURSES ARE GIVEN
A View of the Campus of Washington University, Showing in the Foreground McMillan Hall, One of the Dormitories Available for Students in the Progressive Series Teachers' College Summer Sessions

the Society, has reached the age of eighteen years, has passed the elementary examination with the Society's examining board and is recommended by the vocal teacher; a total of six university credits may be earned.

Prerequisites for the intermediate

course are: Any member who is enrolled with the Society for a teacher's membership, who has passed the elementary examination with the Society's examining board and has previously attended and passed an elementary personal normal course wherein practice

teaching was required; any student who is enrolled with the Society and has reached the age of eighteen, who has passed both the elementary and the intermediate examinations with the

[Continued on page 30]

THE PEOPLE'S CHORUS OF NEW YORK, Inc.

Takes pleasure in announcing

A COURSE IN SIGHT-READING

By means of Songs and Harmonies
FOR MEN AND WOMEN

Under the direction of L. CAMILIERI
Every Monday evening at 8 o'clock in the auditorium of the High School of Commerce, 155 West 65th Street.

Every Tuesday evening at 8 o'clock in the auditorium of the Stuyvesant High School, 345 East 15th Street.

Note: For further information write to the Secretary of the People's Chorus of New York, Inc., 41 East 42nd Street.

CONAL O'C. QUIRKE

Master of the Art of Song

For Three Years, Teacher of

GRACE LESLIE

Lyric Contralto

For Five Years Teacher of

MILO MILORADOVICH

Recently successful as Santuzza in Royal Opera, Liege, Belgium

Summer Master Class—Winthrop College

Rock Hill, South Carolina

June 14th to July 31st

New York Studio, 243 Central Park West



THE ELSHUCO TRIO of New York

"I admired their precision, splendid tonal balance, admirable musicianship. The concert was given before a large, attentive and vastly pleased audience."

Leonard Liebbling, New York American.

The Elshuco Trio uses only the Steinway Piano and records exclusively for the Brunswick Co.—Management: Emma Jeannette Brazier, 100 W. 80th St., New York City.



William KROLL

Willem WILLEKE

Aurelio GIORNI

Deems Taylor, New York World.

"Showed again that sure craftsmanship and instrumental balance which make these concerts so gratifying to their audiences."



New York's Concerts and Recitals

[Continued from page 23]

thèmes de Pergolèse") was written for and dedicated to Mr. Kochanski. The Suite bears a not uncanny resemblance to the same composer's "Pulcinella," which is also admittedly Pergolesi. It is twinkling, gay Pergolesi that Stravinsky has selected this time, witty and ironical. It is simpler than the orchestral suite, perhaps because there are fewer variations and more Pergolesi. And for the most part, that is, up to the Minuet and Finale, it is decidedly not modern. With the climax and conclusion, Stravinsky steps out of his domain and provides Mr. Kochanski with problems for his nimble bow, which he solved with all good grace.

In the opening Sonata by César Franck, Mr. Kochanski again proved himself a musician of taste and discrimination. His tone and his style are eminently suited to the playing of just such music, and with Gregory Ashman at the piano, he gave a sensitive and exquisitely balanced performance. The two pretentious works and the small but delightful pieces which followed, were welcomed by an audience that demanded more and more. H. M.

Mr. Rovinsky Again

A third recital was given by Hyman Rovinsky, pianist, in Aeolian Hall on the evening of March 19, the program this time being labelled "Quasi-Historical." The last of Mr. Rovinsky's achievements, if memory serves, was a list of "Contrasts and Conceits." One of the most remarkable things about the "Quasi-Historical" program was that it began with Bach, included a Chopin Sonata and a Debussy group, and ended with works by the so-called "moderns." The artist did some quite pleasurable playing in the shorter and more colorful essays of Ravel, de Falla, Lane, Bartok and Korngold, whose "Fairy King's Ball" was saluted with pleased smiles. W. S.

Kreisler Returns

The inimitable Fritz Kreisler came back to New York last week for a second recital Saturday afternoon in Carnegie Hall. There was the usual capacity crowd to welcome him, the usual rush to the box-office afterward to find his April concert already subscribed, and to leave orders for next season, whatever the dates may be. Apparently not concerned with such things at all, was the

man on the stage who held his great audience spellbound while he played César Franck's Sonata in A, Mozart's Concerto in A, and a group of divertissements generously multiplied. The Sonata was flawless, the Concerto marvelously and delicately shaded with a rhythm as haunting as its melody. He played Rachmaninoff's "Marguerite," an Album Leaf, his own arrangement of Tchaikovsky's "Humoresque," Hartmann's arrangement of Debussy's "La Fille aux Cheveux de Lin" so beautifully that his audience demanded it again. The next group included his own arrangement of the Spanish dance from de Falla's "La Vida Breve," in which with the very valuable assistance of his accompanist, Carl Lamson, he achieved a wonderfully full orchestral effect. Closing, Mr. Kreisler was heard in his arrangement of a Brahms Hungarian dance and encore after encore. E. A.

Blind Men's Improvement Club

A concert given for the sick and general fund of the Blind Men's Improvement Club of New York, was given in Aeolian Hall on the evening of March 20. The artists were Merle Robertson, pianist, who presented effectively a group of Chopin and some moderns; Charlotte Hamilton, whose rich contralto voice was heard to advantage in numbers by Giordani, Schumann, Hagemann and others; Wendell Hart, who displayed real artistry, through the medium of a tenor voice of distinctly musical timbre, in an aria from "Rigoletto," Mascheroni's "Eternamente," as well as other songs, and Alfredo Squeo, violinist and composer, who played a group of his own works, which were grateful for his instrument and quite interesting, and "La Folia" by Corelli-Leonard. The accompanists were H. O. Hirt and John Simpson. G. F. B.

Quintano Recital

Giacomo Quintano, violinist, gave a recital in the Town Hall on March 20, presenting a program which was a condensed model of the series of historical recitals which he had given under the auspices of the New York Board of Education. Beginning with two pieces by Corelli, the list included short numbers by Aubert Pere, Mozart and Boccherini, as well as Wieniawski's "Legende," and "Calabrese" by Bazzini, his own "Ninna Nanna" and sonatas by Veracini and Tartini.

Mr. Quintano is Italian by birth, but has lived most of his life in New York. His own composition is very ingratiating and disclosed his musicianly equipment. As a performer, in soft passages, his tone was pleasingly effective, but in moments of stress he was less resourceful. The audience appreciated Mr. Quintano's sincerity and applauded him enthusiastically. M. B. Gagliano supplied very satisfactory accompaniments. F. Y. S.

Mabel Ritch, Contralto

Mabel Ritch, contralto, who has been heard in and about New York under various auspices, gave a recital in Aeolian Hall on the afternoon of March 21, with Kurt Schindler at the piano.

Miss Ritch's opening group was well sung, as Brahms seems to her taste and in her genre. A group of Russian songs was also effective but some of the French numbers were less grateful. Quite a number of the songs had to be repeated, and there were several encores at the close of program.

The singer's voice is one of fine quality and, one is tempted to hazard, of far greater volume and range than even she herself is aware. The placement is fair and the breathing good. Except in a few phrases, however, Miss Ritch's diction was not clear. Wolf's "Kennst du das Land" was well sung, and Strauss' "Traum durch die Dämmerung," with Wintter Watts' "Wings of Night" were among the best of the afternoon. Miss Ritch attracted a large audience, but one that was talkative to a degree that must have been exceedingly trying for the artist during her singing. J. D.

Galli-Curci's Farewell

Amelita Galli-Curci made her last New York appearance of the season Sunday afternoon at the Metropolitan

Opera House before an audience whose bulk and enthusiasm would have done credit to a popular opera night. Mme. Galli-Curci was in good voice and very gracious mood. She began with two old Italian airs—Veracini's Pastorale and Paisiello's "Chi vuol la zingarella," being much happier with the more animated, talkative "Chi vuol la zingarella." From there she went on to do her best work of the afternoon in the Gavotte from Massenet's "Manon." To Bishop's "Pretty Mocking Bird," she brought a very piquante charm. Fourdrain's garrulous "Promenade a mule," Hahn's "D'une Prison," which won much applause, and the brilliant fireworks of the "Mignon" Polonaise, were all well sung. Her accompanist, Homer Samuels, played a group of piano solos. Mme. Galli-Curci sang then, English songs by Storace, Scott and German. Then came encores—among them "Love's Old Sweet Song," "Suwanee River," "Lindy Lou," "If No One Ever Marries Me," "Long, Long Ago," Proch's "Tema e variazione," with Manuel Berenguer's flute accompaniment, and "Home Sweet Home." E. A.

Irma Caron Entertains

Irma Caron, French-Australian soprano and diseuse, gave a recital of original dramatizations of Javanese and New Zealand folk-songs and Australian aboriginal chants Sunday evening, March 21, in the Central Park Theater. It was an interesting, illuminating program. She wore the costumes of the people and prefaced each group of songs with vivid descriptions of the country, its people and their costumes. She sang, among other things, "Wadaedae's Love Chant," an Australian aboriginal chant, secured in the Northern Territory by Frank P. Brown, Australian explorer.

[Continued on page 27]

JEANNE LAVAL

Contralto

"Her personality took possession of the audience and her voice deserved all the applause that was showered upon her."—*New York World*.

Some
1925-26
Engagements

New York Oratorio
Baltimore Symphony
Bridgeport Oratorio
Detroit Symphony
Philharmonic
Ensemble
Philadelphia
Symphony



Exclusive Management

BECKHARD AND MACFARLANE, Inc., Fisk Bldg., New York

THE OPERA PLAYERS

Will Inaugurate Their

First Subscription Season for the Presentation of Opera in Intimate Form

With "THE IMMORTAL HOUR"

An English Opera by Rutland Boughton

Tuesday Night, April 6th, at the Grove Street Theatre

22-24 Grove St., New York City

Subscription Season Including Three Operas \$9.00

Single Seats at Box Office.....\$3.30



Gdal SALESKI

'Cello Recital at Steinway Hall

on

April 2nd at 8.30 P. M.

Assisted by Jasha Fishberg, Violin

Lazar Weiner, Piano

The program will include Mr. Saleski's own compositions—"Suite Antique" for 'cello and piano and "Chaconne" on a theme "La Follia" for violin and 'cello.

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall, New York City

Packard Bldg., Philadelphia

Steinway Piano Used.



Master Pianist
MASON & HAMLIN PIANO

Harold Bauer

MANAGEMENT
METROPOLITAN MUSICAL BUREAU
AEOLIAN HALL, NEW YORK

QUAKER CITY HEARS TWO NOTED LEADERS

Orchestral Fare Brings
Stokowski List and
Furtwängler

By H. T. Craven

PHILADELPHIA, March 20.—The Philadelphia Orchestra, Leopold Stokowski, conductor, gave an all-Tchaikovsky program in the Academy of Music on March 12 and 13. The program was:

"Casse-Noisette" Suite
Overture "1812"
"Pathétique" Symphony

Mr. Stokowski's early reputation, since enriched by the expansion and more eclectic development of his art, may be attributed, at least in part, to his grasp of the passion and color of Tchaikovsky's most popular works. His return to this field was plainly to the liking of the two large audiences which heard the first Tchaikovsky program of the current season. Characteristically in evidence was the orchestra's remarkable command of light and shade.

The New York Philharmonic Orchestra, Wilhelm Furtwängler conductor, gave the last concert in the current subscription series here, in the Academy of Music, on March 10. The program was:

Symphony No. 4.....Brahms
"Till Eulenspiegel".....Strauss
Overture, "Die Meistersinger".....Wagner

In a season rich in conductors of distinction and pronounced individuality, Mr. Furtwängler takes conspicuous rank. This concert gave Philadelphians their first acquaintance with his forceful art. Mr. Furtwängler left an impression of authority. Such detailed di-

rection of the various choirs as that which he practises, unquestionably makes for clarity and precision. The danger lies in the possibility of too much articulation at the expense of a homogeneous "message."

Marguerite D'Alvarez Booked for Extensive Tour of Cities Abroad

(Portrait on front page)

Taking temporary leave of her American audiences, Marguerite D'Alvarez will sail for Europe on May 8. She will carry an enviable record of recent achievements on this continent, the memory of successes in opera and concert.

Mme. D'Alvarez is the daughter of a Peruvian marquis, the granddaughter on the maternal side of full-blooded Incas, and so comes of an ancient race.

Mme. D'Alvarez will open her European tour with a series of engagements in England. The provincial cities will also hear her. England, as a matter of fact, is familiar ground to this singer, for her girlhood was spent there when her father was Peruvian Minister to Britain. Indeed, London was the scene of her début. At the age of sixteen she slipped into the breach when the prima donna scheduled to sing at a reception of the Colombian Ambassador failed to appear. Later she was accorded the honor of giving a recital in Westminster Abbey at the invitation of the Dean—the only woman to be so honored.

Following her British appearances, Mme. D'Alvarez will cross to the continent, where she will make an extensive tour.

21,850 Copyrights Issued in Fourteen Months

WASHINGTON, March 24.—The Copyright Office of the Library of Congress reports that in the period between Jan. 1, 1925, and March 1, 1926, copyrights have been issued for 21,850 musical and dramatic-musical compositions. During the same period there were 501 renewals of music copyrights, consisting for the most part of special arrangements of operas, cantatas, masses and certain popular music and songs.

ALFRED T. MARKS.

De Reszke Singers and Friedman in Ames

AMES, IOWA, March 20.—The De Reszke Singers, with Will Rogers, entertained several thousand delighted listeners at the Iowa State College gymnasium on March 5. The excellent work and well balanced voices of the male quartet brought many encores. Ignaz Friedman thrilled a large assemblage of music lovers in the gymnasium in a joint concert with the Iowa State Symphony. Mr. Friedman displayed his ability in the numbers presented. At the close of his performance he was compelled to respond to three encores. The orchestra, under the direction of Oscar Hatch Hawley, gave the Overture to "The Flying Dutchman," Dvorak's "New World" Symphony (first movement) and Tchaikovsky's "Marche Slav." The rendition would have done credit to an orchestra of permanent membership.

SAN JOSE HEARS HANSEN

Elks' Concert Orchestra Makes Two Successful Appearances

SAN JOSE, CAL., March 20.—Cecilia Hansen was presented by the San Jose Musical Association as the fifth attraction of the season in the Morris Almer Daily Assembly Hall of the State Teachers' College. The concert was one of the most satisfying ever offered by this organization. Miss Hansen's program comprised the Vitali Chaconne, the first movement of Tchaikovsky's Concerto and two groups of transcriptions. Boris Zakharoff played the accompaniments with understanding of the artist's moods.

The Elks' Concert Orchestra, under the direction of Dr. Charles M. Richards, has made two successful appearances, one at the Woodrow Wilson Junior High School and the other at the California Theater. The school program was the second of a series of educational programs. It contained compositions from different nations with choral numbers given by the students themselves. Eleanor Short and Sarah Shillingsburg directed the singing. The program in the California Theater was the second "pop" of the season and was presented freely to the public by the theater management and that of the Wiley B. Allen Music House. It presented music by Rossini, Burgmeier, Moskowski, Saint-Saëns, Rachmaninoff and Nevin. Lloyd Adams was piano soloist.


MARJORY M. FISHER.

PORTLAND, ORE.—Dent Mowrey, pianist, illustrated "Arabic Music" at the March luncheon of the Portland district of the Oregon State Music Teachers' Association.

"Imandt is an enchanter"

Tidbits
from
Canadian Press
during
Last January Tour

IMANDT




Province of Quebec and New England, Sept., 1926
East—Feb., 1927

Bogue-Laberge, Mgt.
130 W. 42 St.
New York

"The perfection of art"

"He lives his music"

"A velvetiness unsurpassed"



BRAILOWSKY

Season 1926-1927

Management Wolfsohn Musical Bureau

Mason & Hamlin

EXCLUSIVELY

"Indeed, as the piano is supreme among musical instruments, so I think the Mason & Hamlin is supreme among pianos."

ALEXANDER BRAILOWSKY

IN AMERICA JANUARY, FEBRUARY, MARCH, 1927

**LEO
JAN and
MISCHEL**

CHERNIAVSKY

EXCLUSIVE MANAGEMENT: HAENSEL & JONES, AEOLIAN HALL, NEW YORK.

**VIOLIN
PIANO
'CELLO**

New York's Week of Concerts

[Continued from page 25]

She sang with evident understanding, native love songs, lullabies, war songs, some with English, some with Malay, some with Maori words, and gave obvious pleasure to a large audience. Leon Caron played a minuet on the dulcitone and a "Maori Ballet" on the piano. Evelyn Grieg, an Australian, alternated piano and dulcitone accompaniments for Mme. Caron.

B. T. L.

Eymael and Haefliger

Christiane Eymael, dramatic soprano of the Brussels opera and the Paris Concerts Colonne, and who has been heard here before in recital and at the Stadium, gave a concert Sunday afternoon, March 21, in Steinway Hall, in collaboration with Walter Haefliger, pianist. Mme. Eymael sang in a full, powerful colorful voice, numbers by Gluck, Sacchini, Saint-Saëns, Debussy, Schumann and J. Ulrich, and the "Liebestod" from "Tristan und Isolde." Her French songs were especially well done, but she brought to everything she sang a sincerity and an understanding that made her audience very indulgent with her few technical deficiencies. Mr. Haefliger's first number, the Bach-Tausig Toccata and Fugue, portended better things than he did with the Chopin Fantasia and Liszt's B Minor Sonata that followed and which he played with somewhat indiscriminating hands. A large audience crowded little Steinway Hall to the bulging point.

E. A.

A Bach Première

It seems odd that any Bach work should have to wait over 300 years for a hearing in this country, but none the less, the performance of the Wedding Cantata, "Vergnügte Pleißen-Stadt," given by the New York Chamber Music Society in the ballroom of the Hotel Plaza on the evening of March 21, was claimed to be such.

The work, in Bach's merriest vein, was composed for the wedding of Johann Wolff, a citizen of Leipzig, to the daughter of Herr Hempel of Zittau. The text is in the form of a dialogue between the two rivers of the respective towns, the Neisse bemoaning the loss of its fairest daughter, and the Plesse enlarging upon the bride's happy lot. The score of the work has been lost, but the voice parts, originally in the possession of Carl Philip Emmanuel Bach, were owned successively by Georg Polchau, Aloysius Fuchs a Viennese collector and Sigismund Thalberg, the pianist, after whose death they were sold in London in 1872. From then, they were lost to sight until discovered in the possession of Robert von Mendelssohn

of Berlin. The present score was prepared from the parts by Dr. Georg Schumann.

The two solo parts were sung by Cora Chase, soprano, formerly of the Metropolitan, and Dorothy Pilzer, contralto, with Meredith Wilson playing the important flute part. The remaining parts in Dr. Schumann's amazingly Bach-like accompaniment, were played by Lamar Stringfield, flutist, Bruno Labate, oboist, and Bedrich Vaska, cellist, with Carolyn Beebe, founder of the Society, at the piano.

As a morsel of Bach, and under the somewhat romantic circumstances concerning the wanderings of the piece, it was of much interest. Intrinsically, while it has some passages of rare beauty, it seems somewhat monotonous, and scarcely a masterpiece, though of distinctly individual charm. The florid opening duet is effective but very difficult, after which comes a beautiful contralto aria with 'cello obbligato, sung by Miss Pilzer as the *Plesse*. Following this, Miss Chase as the *Neisse*, with oboe obbligato. The final number is a duet. Here and there throughout there are recitatives.

While the performance was of high interest, it must be said that the inclusion of the piano in the accompaniment was an error of judgment. The tone of the instrument did not blend with the others and it was always too heavy. However, any performance of Bach, especially works of this kind, is a subject for thanksgiving.

The program began with Dvorak's "American Quartet," played by Messrs. Cadek, Siskovsky, Schwab and Vaska. Following the Cantata, a Sextet in B Flat by Ludwig Thuille was played by Miss Beebe, Mr. Stringfield, Mr. Labate, Mr. Langenus, Mr. Jaenicke and Kohon. The final number was an Andante and Scherzo by Henry Hadley, for String Quintet, piano, flute, oboe, clarinet, bassoon and French horn.

The Thuille work was not of great interest, as the instrumental combination was one that did not cohere. Mr. Hadley's pieces, however, had much charm, especially the Andante, and they were the recipients of prolonged applause.

J. A. H.

Columbus Enjoys Program by Bledsoe

COLUMBUS, March 20.—Julius Bledsoe, Negro baritone, gave a unique and delightful performance in the New East High School Auditorium. He sang oratorio arias by Handel and Mendelssohn, two lieder, a song in Russian, Saint-Saëns' "Mai," and spirituals. An outstanding number was the singer's own arrangement of "Go Down, Moses."

ROBERT BARR.

San Antonio Teachers Honored

SAN ANTONIO, TEX., March 20.—Forty music teachers in public schools were honor guests at a reception held

by the Tuesday Musical Club at the home of the president, Mrs. Eli Hertzberg, recently. Mrs. Leonard Brown, Mrs. Edward Sachs and Mrs. Richard Vander Stratton assisted. Lulu Griesenbeck, supervisor of music in the public schools, was chairman of a program which featured the Teachers' Chorus in her songs. Soloists were Mary Kroeger, soprano of Brackenridge High School; Francis de Burgos, baritone, Main Avenue High School; Anna Carson, soprano; Mrs. E. Weatherly, pianist; Olga Heye, pianist. Lucy Banks was the accompanist.

GENEVIEVE M. TUCKER.

"ETERNAL RHYTHM" HEARD

Goossens Work Cordially Received in Final Rochester Concert

ROCHESTER, March 20.—The last concert of the season at the Eastman Theater was given on March 11 by the Rochester Philharmonic Orchestra, Eugene Goossens conducting. The program was most interesting. The orchestra played brilliantly, and the audience responded with much enthusiasm and many floral offerings Mr. Goossens was given a warm welcome on his return after an illness, and conducted with his usual vigor.

The soloist was Sander Vas, pianist, who played Chopin's Concerto, No. 2. He gave a sympathetic and finished performance.

Also on the program were Beethoven's "Leonore" Overture, No. 3, and a work by Mr. Goossens which was given a first Rochester performance—"The Eternal Rhythm." The composition was not as dissonant as some of Mr. Goossens' works and the audience received it cordially. The Tchaikovsky Symphony, No. 5, was given a colorful and brilliant reading.

MARY ERTZ WILL.

New York's Week of Opera

[Continued from page 9]

netti and Wakefield. Mr. Serafin conducted a performance that in vitality matched the melodrama of the play.

H. M.

Münz at the Metropolitan

Mieczyslaw Münz was the instrumental soloist at the Sunday Night Concert on March 21, in the César Franck Symphonic Variations. He played this and two Chopin numbers, a Nocturne and the A Flat Polonaise, with poetic understanding and a tone that was emotional without being sentimental. Nanette Guilford in *Micaela's* Aris from "Carmen" and Dorothea Flexer in the "Stride la vampa" from "Trovatore" represented the American operatic contingent on the program.

Mr. Bamboschek conducted the orchestra in two Borodine numbers "Sketch on the Steppes" and the Ballet Music from "Prince Igor"; Tchaikovsky's Andante Cantabile; Rimsky-Korsakoff's Introduction from "Mlada" and the Ponchielli Overture to "I Promessi Sposi." José Mardones sang an aria from "The Barber of Seville" and Mario Basiola one from "Trovatore." The "Meistersinger" Quintet was given a phlegmatic performance by Elisabeth Kandt, Henrietta Wakefield, Max Altglass, Max Bloch and Gustav Schützendorf.

S. F.

Evsei Beloussoff will appear at the spring concert of the Zuleika Grotto in Buffalo, with Ernest Davis and Idelle Patterson.

EASTMAN SCHOOL OF MUSIC

of The University of Rochester

HOWARD HANSON, Director

SUMMER SESSION

JUNE 23-JULY 28, 1926

All regular departments in session with complete faculties

SPECIAL COURSES

For Teachers of Vocal Music and Public School Teachers of Instrumental Music

Classes for

Piano Teachers, Methods, Repertory, Organ Accompaniment of Motion Pictures

Academic work in University in conjunction with Music Study
New Dormitories for Women afford every Comfort and Convenience

For information Address

ARTHUR M. SEE, Director of the Summer Session

EASTMAN SCHOOL OF MUSIC, ROCHESTER, N. Y.



GIUSEPPE

DANISE

Baritone Metropolitan Opera Co.

Available Concerts—Recitals—May and October Only

Exclusive Concert Manager, R. E. Johnston,
1451 Broadway, New York

BRUNSWICK RECORDS

HARDMAN PIANO



Mary Cornelia Malone

"Not only has a soprano voice of unusual beauty, used with rare intelligence, but is endowed with a most attractive personality."

—Cincinnati Enquirer.

"Her voice production, trained by Sembrich, is of the best, and she sings with style, grace and warmth."

—Columbus Dispatch.

Management—R. E. JOHNSTON
1451 Broadway New York City



Frances Nash

FOREMOST AMERICAN WOMAN PIANIST

MANAGEMENT
METROPOLITAN MUSICAL BUREAU
AEOLIAN HALL, NEW YORK

CHICKERING PIANO

Many Needs Are Met in Recent Publications

By SYDNEY DALTON



offer this week a varied list of publications for the pianist and for choral organizations. Nothing of startling newness or originality, but a good average of the music that is constantly pouring from the publishers' presses. Among these numbers, however, are many that will find favor through their genuine worth and freshness of ideas.

"Cinderella"
Made into a
Musical Play

The story of "Cinderella" has been made into a musical fairy tale in three scenes by Harvey Worthington Loomis (C. C. Birchard & Co.), who has written both libretto and music. There is so much charm and interest in this work that it deserves particular comment. Mr. Loomis has not relied on the perennial popularity of the story to carry a commonplace musical setting. Rather, he has found in it the inspiration for much original and illuminating music; simple, to be sure, but of the same quality of simplicity that has placed the story among the immortals. Much of it would help a high class musical comedy along the road to success, because of its lilt-tunefulness, that is always combined with the musicianship that one would expect from so skillful a musician as the composer. The waltz at the opening of Scene II, for example, is delicious, and most of the melodies linger in the mind. There are seven principals, all of them female characters, with the possible exception of *Prince Charming*, and a chorus of fairies, gnomes, guests, etc.

Four-Part
Songs for
Male Voices

The first volume in a new series of collections for choruses, entitled "The Witmark Choruses" (M. Witmark & Sons), is made up of twenty-one numbers for men's voices. These "Four-Part Songs for Male Voices" have been designed particularly for school and college organizations. One feature of interest is the fact that the tenor parts seldom go above F, while the basses rarely have to reach a low A Flat or G. The book contains all modern numbers, many of them by the best known writers of popular ballads, such as Ernest Ball,

Caro Roma and Arthur Penn. There are also spirituals and patriotic numbers.

The "Arkansas
Traveler" in a
New Dress

Our old homely friend, the "Arkansas Traveler," the joy and despair of so many old time fiddlers, comes to us now in a new dress, arranged for the piano by Alexander MacFadyen (Milwaukee Badger Music Publishing Co.). It is dedicated to Percy Grainger, one who has keen appreciation for just this sort of music, seeing behind its crudeness a plain sincerity of which much of our skillfully wrought music cannot boast. Mr. MacFadyen shows complete understanding of the old tune in his elaborations, which urge on the foot-loose to an exciting

ending, with everybody happy and out of breath. It is not forbiddingly difficult and makes a piano number that is sure to call for an encore.

Piano Pieces
by Leachetizky
and
Tchaikovsky

An Etude by Theodor Leschetizky, entitled "La toupie" (Oliver Ditson Co.), is a very valuable study in velocity for the right hand, in two-four time, with five notes to the beat. It is a tuneful, entertaining piece of music and, in its demands on velocity and legato will repay study. The Tchaikovsky piece is an arrangement of the Theme from the Second Movement of the Fifth Symphony, made by Robert E. Austin. This, too, is a Ditson publication. Mr. Austin has made this well

known excerpt available in a form that places it within the reach of third and fourth grade pupils.

Melodious
Pieces for
Piano Pupils

Orville A. Lindquist's "Rustling Leaves" (Arthur P. Schmidt Co.) is a tuneful number, for about the fourth grade piano pupil. The melody is carried in the left hand with a broken chord accompaniment in the right. Anna Priscilla Risher's "Swaying Flowers," another Schmidt publication, is for second grade, and an attractive little piece it is, written in the classic style without being imitative. Mari Paldi's "The Grapevine Swing"—same publisher—is rather ordinary, but it is a bright little piece for the second grade.

A Piano Piece
by R. Deane
Shure

We might ask of some piano pieces as we do of other things, "what's in a name?" Some composers seize upon almost anything to be different, whether it is appropriate or not. That indictment does not really apply to R. Deane Shure's piano number entitled "The White Peacock" (White-Smith Music Publishing Co.), yet the name is not particularly well chosen. It is a melodious, nicely written, fancy, but it hardly has the stateliness and vanity of the peacock. Third grade pupils will enjoy it.

Mental Power to Replace Vocal Effort

THAT bel canto has deteriorated, because of "its failure to keep in step—in spirit and form—with the evolution of vocal music," and that its place must be taken by "true canto," is the principal thesis of "The New Vocal Art," by Dr. P. Mario Marafioti (Boni & Live-right). After discussing the differences between the two methods at length, including technical chapters on resonance, breathing and correct determination of pitch, the author reaches the conclusion that the singer of tomorrow will hold the creed that "real art lies in the true expression of the meaning of the words, made vital by psychological power, not by vocal effort."

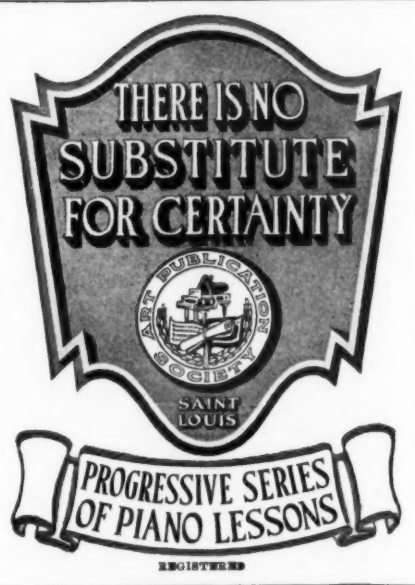
Dr. Marafioti maintains that bel canto, the art of producing beautiful tone, is antiquated and as much out of date as the old-fashioned operas in which it had so prominent a part. "In the romantic age of our forefathers," he writes, "even tragic events were portrayed with melodies, whose rhythm and beauty of tone were taken more to heart than the psychological expression that the meaning of the words meant to convey. Bel canto naturally provided the best means of expression. Modern music has directed its path toward the portrayal of true sentiment, disregarding the technical effects which, in the old style of music, served as the conventional resources for the applause of the audience."

The author contends that "in Wagnerian operas, as well as in contempo-

rary works, such as 'L'Amore, dei Tre Re,' beautiful singing is not the most appropriate means for depicting all the psychological emotions which are intrinsically embodied both in the style of the music and the contents of the words. Singing in which psychological power is missing is a false and superficial expression, ill-suited to an intellectual form of art. Vocal art, in its new exploitation, must place the word as the leading element in singing. In the inner essence of 'true canto,' bel canto always exists whenever it is needed for conveying beauty. And while the latter may betray the truth, the former does not necessarily destroy bel canto; just the opposite, it elevates it by purging it of exaggerations and bad taste."

In the development of his thesis, Dr. Marafioti makes a number of provocative statements, such as the following: "The contents of words instinctively exercise a psychological influence upon the power of breath needed to express spontaneously our sentiments, both in talking and singing. The meaning of words, being the dynamic power which designates the degree of intensity of our emotions, acts also as the generating impulse which establishes the amount of breath required to express them."

In his chapters on the production of vowels and consonants, the true as distinguished from the false determination of pitch, and the relation between resonance and pitch, the author outlines a method which he promises to present in detail in a later publication.



RUTH
BRETON

Violinist

CONCERT MANAGEMENT ARTHUR JUDSON
Steinway Hall NEW YORK Packard Building PHILADELPHIA

MARY LEWIS, SUZANNE KENYON
and
JOHN McCORMACK

have been featuring with very great success Easthope Martin's lovely song

"THE HOLY CHILD"

ENOCH & SONS, Publishers, 9 E. 45th St., New York
also at London, Paris, Melbourne, Toronto

FORSTER



EDITION

For the Artist, Teacher, Student and Music Lover

CONSISTS OF { 35 TEACHING NUMBERS—GRADES 1 to 3
60 RECITAL and RECREATIVE SELECTIONS—GRADES 3 to 6
20 PIPE ORGAN SELECTIONS
52 SECULAR SONGS
32 SACRED and SCRIPTURAL SONGS

Acquaint Yourself With This Edition
Through Your Local Dealer or Regular
Source of Supply, or Direct From—





WEEKLY SURVEY OF EUROPE'S MUSIC



Honegger's "Judith" Seen at Monte Carlo



Arthur Honegger, French Composer

PARIS, March 2.—Arthur Honegger's first opera, "Judith," produced recently at the Opéra at Monte Carlo, was so successful that, like Ravel's "L'Enfant et les Sortilèges," which also had its première at the Gunsbourg opera, it may be seen in Paris.

Taking the biblical legend of Judith, Honegger has woven a score about it that reflects much of the spirit that one felt in his "Le Roi David." The story begins with Judith leaving Bethulia amid the lamentations of the people who are dying of thirst and hunger in the besieged town. She goes to plead with Holophernes, but he is implacable. He sets fire to Bethulia and takes Judith captive. In the joy of his victory, he gets drunk and rolls over at her feet. Judith cuts off his head and bears it triumphantly to Bethulia. It is the signal of the defeat of Holophernes and his army. And while the people sing of their victory and rejoice, Judith cannot forget the bloody head of her enemy, and so gives up her life to God, so that she may forget.

The Prelude to the first act, followed by the plaintive song of the women of Bethulia "Pitié de nous, Seigneur," provides the guiding motif of the opera. Judith's prayer in the first act also has a poignant appeal in its "Seigneur, Dieu de mes pères" and it returns in another form in the third act. The warriors chorus before the tent of Holophernes in this act brings a powerful martial contrast. The Prelude to the fourth act—the return of Judith to Bethulia—is one of the most effective bits of orchestration in the piece. The force of the battle which frees Bethulia is painted in glowing colors. It leads into the triumphant choral Hosannah and into the air of Judith before the head of Holophernes "Son nom est Jehovah." Then there comes another chorus accompanying a moving ballet and finally the calmest and deepest tragedy of all, the remorse of Judith.

The production, sponsored by Mr. Gunsbourg, who ordered the opera from Honegger, was excellent in every detail. Mlle. Bonavia of the Paris Opéra was a noble and moving Judith. Tilkin-Servais, the sonorous baritone of the Brussels Monnaie, was an impressive Holophernes, and the bass Lafont made a dignified Osiris. The construction of the opera is remarkable in that there is no important tenor rôle and that the choruses play an important part in the action.

PARIS, March 10.—The Université des Annales is presenting a series of "The Masters of Today." Last week the program was given to Arthur Honegger, who assisted. The musical numbers were preceded by a paper on the works of Honegger, read by Mme. Croiza, who later sang a group of Melodies with

Honegger at the piano. A string quartet was played by the Quatuor Pro Arte, and the interesting program closed with "Trois fragments de Paques a New York." These fragments for string quartet and soprano might represent Easter anywhere, as the work is simply a well written, reverently conceived bit of religious impression. This week, the "Séance," as these programs are called was given to the works of Florent Schmitt, with the composer assisting at the piano in his quintet for piano and strings.

One of the events of the season was the visit to Paris, as guest conductor, of Erich Kleiber, the director of the Staatsoper in Berlin, and conductor of the Symphony Concerts of the State Orchestra. Kleiber was born in Vienna, educated in Prague, and at an early age was second conductor in the Grand Ducal Theater in Darmstadt. In 1922 he was made conductor of the Mannheim Orchestra, and a year later he conquered Berlin with his conducting of "Fidelio." In 1923 he was made director of the Staatsoper and conductor of the Staatskapella in Berlin. His Paris program consisted of the "Freischütz" Overture, "Variations symphoniques" of Franck, Three pieces by Lord Berners, Concerto No. 2 of MacDowell and the Seventh Symphony of Beethoven. One felt regret that the orchestra was very in-

adequate. It was not one of the well trained orchestras, but a group of men known as the Philharmonic Orchestra of Paris, whose aim is primarily to give soloists the advantage of coming in contact with foreign orchestra conductors, and to establish a relationship between French composers and foreign conductors. Kleiber overcame the handicap of a poor orchestra, and from the first bars of the "Freischütz" overture to the end, one felt that here was a genius, and a great ovation greeted him.

Eleanor Spencer, American pianist, who constantly plays with the largest orchestras on the continent, and who has been heard so little in America, played the Franck "Variations" with charm and exquisite taste. Her greatest triumph was in the second MacDowell concerto.

A piano recital by Carlo Zecchi, a young Italian who has won honors here and in the other capitals of Europe, revealed a technique quite astounding, and a musicianship and understanding altogether satisfying. Zecchi played an exacting program which included a Concerto by Vivaldi, "Minuet," "Gigue," "Sonate" by Scarlatti, the Bach-Busoni Toccata, Fifteen Variations and Fugue on the theme of the "Eroica" of Beethoven, a group of Chopin and two Etudes of Paganini-Liszt.

GERTRUDE ROSS.

London to Hear Rimsky-Korsakoff Première Over Radio

LONDON, March 1.—England will hear the première of Rimsky-Korsakoff's opera, "The Tale of the Invisible City of Kitesh," over the radio this month. The work, which was first given in 1907, was never heard in its entirety outside Russia until this winter, when it was produced in Barcelona under the leadership of Albert Coates. The opera is regarded in Russia as the best work of

the composer. Mr. Coates will probably conduct it again when it makes its English début over the radio.

Milhaud Writes Comic Opera

PARIS, March 4.—Darius Milhaud has turned his talents to the composition of a comic opera, "Esther de Carpentres," in two acts. The book is by Armand Lumet. Milhaud's opera "Le Disgrace de Orfeus" will be given soon at the Monnaie in Brussels.

"Dona Nobis Pacem" Has Première at Halle



Scene from Kurt Stiebitz's New Opera "Dona Nobis Pacem" (Give Us Peace) Which Had Its Première Recently at the Stadttheater in Halle

BERLIN, March 5.—The première, in the Stadttheater zu Halle, of Kurt Stiebitz's new opera, "Dona Nobis Pacem," showed the composer as an adept at symphonic orchestration rather than as a writer for the lyric stage. Obviously a disciple of Richard Strauss, he has able to achieve remarkable orchestral effects both with the full orchestra complementing and opposing the voices, and with the delicacy of a few instruments—almost a chamber ensemble.

In the form of the work there is much that is Wagnerian in influence. The religious motif, and the way the action on the stage and in the orchestra is built up, reaches a climax in the third act that more than suggests "Parsifal."

Neither the music nor the book, however, is dramatic. There is no theatrical intensity about the work, no dramatic suspense. It seems rather a series of episodes strung together, some of them monastical with an emphasis of the

ascetic and aesthetic, and the others erotic and ecstatic.

The vocal parts are lyrically effective, but are often lost in the force of the orchestration. The fight between a voice and a trumpet often becomes futile and, by sheer supremacy of sound, the voice is often lost. The story, by Karl Schnehage, tells of the struggle between religion and love in a monastery. It is full of fantastic visions and apparitions of astral spirits. These might be effective on the screen, but fail on the stage because such attempts cannot be convincing there.

Although the opera, as an opera, is not overpowering, it is important in so far as it shows the ability of Stiebitz as an orchestral composer. He knows how to handle his instruments and how to achieve symphonic moods. He has something of the versatility of the Richard Strauss who is his master. There is in his work the contrast which we find in the composer of "Don Juan" and "Der Rosenkavalier." In that it promises a future for its composer, "Dona Nobis Pacem" is important.

American Soprano in Paris Opéra Comique



Hallie Stiles, American Soprano

PARIS, March 8.—Paris is waiting to acclaim another American prima donna, Hallie Stiles, soprano, who has just signed a two-year contract with the Opéra Comique. Miss Stiles got her early training in America and has been in Europe for several years, singing in the different opera houses and studying to improve her voice and extend her repertoire.

Her début this week will be in the favorite rôle of all young sopranos, Mimi in "La Bohème." She has been working for some weeks at the Comique under the director, M. Carré. Miss Stiles was interviewed by the Paris Herald during rehearsals here. Asked about the ordeal she is facing, said:

"Nervous about my début? Not yet. Stage fright always catches me the day after a first performance. Two years ago I sang the Mimi part in the exquisite little opera house at Deauville; I have trained for it now again, rehearsing it so often that I cannot possibly get nervous now; but I know that stage-fright will make me nearly ill the day after, before the second performance takes place."

John Charles Thomas Scores in Brussels

BRUSSELS, March 5.—John Charles Thomas, American baritone, has been singing a succession of leading rôles at the Théâtre de la Monnaie with great success. Singing in Italian, French and German, with the supporting company, French, as is the custom here, he has appeared in the following operas, "The Masked Ball," "La Traviata," "Pagliacci," "Tosca," "Rigoletto," "Aida," "Hérodiade," "Thaïs," "Carmen," "Gwendolyn," "Samson and Dalilah," "Faust," and "Parsifal." He will remain abroad until January, 1927, when he returns to America for a three months' tour in concert.

Kotlarsky Coming to America

BERLIN, March 3.—Max Kotlarsky, pianist, appeared in Berlin and in Dresden recently after a series of concerts in other European cities. He will play on the continent until late in the spring. On May 11 he is scheduled to give a London concert, after which he sails for New York. Mr. Kotlarsky will appear in concert during this year in New York and several other cities throughout America.

Weingartner Acclaimed in London

LONDON, March 9.—Felix Weingartner conducted the London Symphony in the first of two programs at Queen's Hall in a program that was predominantly German and classical. The only modern work presented was Gustav Holst's "The Planets," which has been played so often that it is now a part of the symphonic repertoire.

GRANT NEW CHARTER FOR ITHACA SCHOOL

"Stabat Mater" to Be Sung by
Conservatory Forces —
Scholarships Given

ITHACA, N. Y., March 20.—The Ithaca Conservatory and affiliated Schools have been granted a new charter by the State Board of Regents under which they now operate as a public institution of higher learning, rather than a privately owned institution. At the same time papers dissolving the old corporation, a stock company, were filed in the State Capitol. The founders of the institution are working on a program of expansion.

Rossini's "Stabat Mater" will be presented under the baton of Bert Rogers Lyon, director of the Conservatory voice department, on March 26. Lucy Marsh, Amy Ellerman, William Wheeler and Charles Trowbridge Tittman are to appear as soloists. Two concerts will be given, one in the afternoon and another with the "Stabat Mater" in the evening. The proceeds are to go to the Conservatory endowment fund. In addition to the soloists, Mr. Lyon's conservatory chorus of 100 will appear. The Conservatory Symphony, under Patrick Conway, will have a leading part.

The César Thomson Master Scholarships in violin have again been won by Viola Wasterlain of Tacoma, Wash., and Phillip Williams of Bradford, Pa.

In the new Willard Straight Hall on the Cornell University campus, Albert Edmund Brown, dean of the Ithaca Institution of Public School Music, appeared in a recital on Feb. 28. Mrs. Brown was at the piano. Dean Brown, in the preceding week, led 10,000 dele-

gates to the N. E. A. convention at Washington in singing.

Indications point to the largest summer sessions ever held at the Ithaca Conservatory. The summer school faculty has been enlarged. Among the new members are Mrs. Van Vechten Rogers of Geneva, N. Y., and Evelyn Fletcher-Copp. The summer session begins July 7 and ends Aug. 13.

Irene Scharrer Will Return Next Season to Play More Piano Music



Irene Scharrer, and Her Two Children

Irene Scharrer, English pianist, will appear with the Beethoven Association on April 12, shortly before she sails for England. She was scheduled for a second Aeolian Hall recital on March 26. In the six weeks that this gifted artist has spent in the United States, she has won a secure place on the strength of her magnetic personality as well as on account of her rare talent. She has played with the Boston Symphony and with the New York Symphony, and has given two recitals each in Boston and New York.

America has pleased Miss Scharrer as well as she has pleased Americans. She is enthusiastic in her praise of American orchestras, American love of music and Americans' kindness to strangers. She claims that her welcome in the United States has been more cordial than in any country in which she has played, although she is a favorite artist throughout Europe.

Miss Scharrer expects to return next January. Her only regret while in America was that her husband and two children were left behind in Windsor, where her husband is a house master at Eton College. Next year Miss Scharrer hopes to bring her daughter, aged five, with her.

Cleveland Quartet Applauded

CLEVELAND, March 20.—The Cleveland String Quartet presented a program of interest in Wade Park Manor ballroom

on March 10. The concert was the fifty-second one in the series of the Chamber Music Society, with Mrs. Franklyn B. Sanders as manager. The Quartet, composed of Arthur Beckwith, Ralph Silverman, Carlton Cooley and Victor De Gomez, has achieved remarkable distinction in the brief period of its career. The ensemble is of definite and clear precision, combined with a splendid tone. Mozart's E Flat Major was played in the merry mood typical of the composer. The César Franck D Major followed in dignified contrast. The Scherzo was gay in tone and color and added brilliancy to the somberness of the Larghetto. FLORENCE M. BARHYTE.

MALE CHORUS APPEARS

San Jose Hears Richards Club and Juanita Tennyson

SAN JOSE, CAL., March 20.—The Richards Club gave the second concert of its sixth season in the Dailey Memorial Auditorium of the State Teachers' College on March 4, with the assistance of Juanita Tennyson, soprano. The Club, consisting of twenty-two male voices under the admirable direction of Dr. Charles M. Richards, sang an artistic program with commendable effect.

Numbers by Friml, C. R. Smith, Sidney Homer, Mark Andrews, Doring, and a charming ballad written by Wilbur Hall and set to music by Dr. Richards especially for this organization, comprised the first group of choral numbers. Four Limericks by Margaret Lang had a popular appeal because of their humor. A baritone solo in another work was admirably sung by Frank Towner. A group of Negro songs showed the Club's work at its best.

Mrs. Tennyson gave pleasure in numbers by Bemberg, Bizet, Catalani, Fisher, Strickland, and Del Riego.

Dr. Richards played Mrs. Tennyson's accompaniments and those of the Club. MARJORY M. FISHER.

Summer Series Arranged by Progressive Teachers

[Continued from page 24]

Society's examining board and has attended and passed a personal normal course on the elementary grade wherein practice teaching was required. A total of six university credits may be earned.

The faculty personnel will include Arthur Edward Johnstone, composer, teacher and specialist in the preparation of pedagogical works relating to music; Harriette Husted Stuart; Mary Waldron Schaberg and Hilda Forsberg, all of whom are on the regular faculty of the Progressive Series Teachers' College. For the past few years, the number and size of these normal courses have been increasing steadily and every indication points to even a larger attendance this year.

Iowa State College Groups Applauded

AMES, IOWA, March 20.—The Iowa State College Glee Club, Tolbert MacRae, director, recently gave a home concert. The classical first part, with Lennadore Berg, mezzo-soprano, was followed by selections in a lighter vein by the A. M. E. S. Quartet, with Algie Schricker, xylophonist, and David Ainsworth in songs. On a Sunday afternoon, the College Orchestra repeated its recent program in a free concert, assisted by Mr. MacRae, bass-baritone; Miss Berg mezzo; Helen Garrett and Grace Kluckhohn Minuet, pianists.

Miamians Hear Louise Homer

MIAMI, March 20.—Louise Homer had a most enthusiastic audience to greet her at the White Temple recently in a concert put on by the Girl Reserves of the Y. W. C. A. Her numbers were well chosen and she was generous with her encores. Miss Tarboux of Miami accompanied. ANNIE FORD WIGHT.

Portland Symphony Visits Aberdeen

ABERDEEN, WASH., March 20.—The Portland Symphony, Willem von Hoogstraten, conductor, made its first appearance out of the State of Oregon at Aberdeen, on March 1, under the auspices of the Gray's Harbor Musical Club. The largest audience ever assembled to hear a musical program in this Washington town was roused to the highest pitch of enthusiasm. The numbers played were Tchaikovsky's "Pathétique" Symphony, Chabrier's "Spanish" Rhapsody, Grainger's "Irish Tune from County Derry," a Bach aria and the "Tannhäuser" Overture. JOCELYN FOULKES.

Rhondda Singers Visit Iowa

WATERLOO, IOWA, March 20.—The Rhondda Welsh Singers gave a concert under the auspices of the Lions' Club. This chorus of sixteen men carries a portable organ, and features of the programs are the organ and piano accompaniments of Emlyn Jones. A concert was also given by the company at Cedar Falls. BELLE CALDWELL.

Lyons International Concert Management

ANNOUNCES

MAX KOTLARSKY, Pianist

WILLIAM EBANN, 'Cellist

MICHAEL FEVEISKY, Conductor, Moscow Opera

AND OTHER PROMINENT ARTISTS

(Special Attention Given to Debut Recitals)

5 Columbus Circle, New York City

'Phone Columbus 4440

MINTZ

SOPRANO

SUMMER CLASSES JUNE-JULY

Studio: 312 West 109th St., New York City

'Phone Academy 0573

LARSEN

VIOLINIST

Studio: 135 W. 79th St.

New York, N. Y.

Tel. Trafalgar 7367

"I congratulate you on your very excellent teaching."—Leopold Auer

CHAMLEE

Brunswick Records

TENOR METROPOLITAN OPERA COMPANY

Management: Metropolitan Musical Bureau, Aeolian Hall, New York

Hardman Piano

HULDA

LASHANSKA

"Hulda Lashanska had the audience with her from beginning to end. At the close of the regular program the enthusiasm had risen to such heights that the singer was prevailed upon to give several encores."—*Baltimore Sun*.



Management

Wolfsohn Musical Bureau, Inc.

250 West 57th Street

New York City

VICTOR RECORDS

STEINWAY PIANO

More Novelties Appear on Chicago List

CHICAGO, March 20.—Harold Samuel made his debut in Chicago as soloist at the Chicago Symphony's twenty-second subscription program, given March 12 and 13. The list Frederick Stock had prepared was as follows:

Overture, "Der Schauspielerdirektor,"
Piano Concerto, No. 1, D Minor....Bach
Symphony, "Israël".....Bach
(First time)
Symphonic Poem, "The Blue Flower,"
McKinley
(First time)
Piano Concerto No. 2, in B Flat,
Beethoven

Mr. Stock's illness caused him to hand the baton to Eric De Lamar, his assistant conductor, for the McKinley poem at the Friday matinee. On Saturday evening Mr. De Lamar conducted the entire program.

Mr. Samuel delighted his audiences with the finish, delicacy and taste of his art, giving memorable performances. Dignity and ease were combined. The concert D Minor Concerto had persuasive vitality and power. To the Beethoven Concerto Mr. Samuel brought the same versatility of treatment.

The two novelties were interesting, though neither may classify as major sensations of the season. Bloch's "Israël," ten years old, is a study in color, rather than in form, though its three movements

are clearly enough delineated. One senses in it a lack of structural unity because it ends somewhat inconclusively. One hears beautifully couched expressions of the Hebraic spirit of lamentation, and this Mr. Bloch has achieved with appropriate delicacy, poetry and poignancy. But the vocal finale seemed ineffectual. Anna Burmeister, Margaret Lester, Mildred Smith Bolan, Sidney Cooley and Kai de Vermond comprised a quintet which sang at a slight disadvantage in being placed at the rear of the stage.

Carl McKinley's "The Blue Flower," originally performed by the New York Philharmonic under Henry Hadley, is based upon a story in the version of Henry Van Dyke. Mr. McKinley's purpose was clear and was consistently carried out. His workmanship seemed excellent.

The fifth concert in the Chicago Symphony's new subscription series of Tuesday matinees was given March 16, with Jacques Gordon as soloist, and Eric De Lamar conducting during Mr. Stock's continued illness. The program was as follows:

"Baba Yaga".....Liadoff
"From the New World".....Dvorak
E Major Concerto for Violin.....Bach
"Souvenir de Moscou".....Wieniawski
"Le Rouet d'Omphale".....Saint-Saëns
"Finlandia".....Sibelius

Mr. Gordon, concertmaster of the orchestra, was also ill, though he played in spite of his sickness. The Concerto is a valuable addition to the Bach repertoire the orchestra has used this year. The Wieniawski showpiece, less inherently interesting, deserved inclusion on the program for the chance it provided Mr. Gordon, whose admirers were delighted with his performance of both this music and the Bach number.

Mr. De Lamar handled his orchestra in scholarly fashion.
EUGENE STINSON.

Carl Craven Fulfills Bookings

CHICAGO, March 20.—Carl Craven, Chicago tenor, sang at the Calumet Field House March 7, under the auspices of the Calumet Field House. The program was shared with his pupil, Irene Cox Banger, soprano. Mary Ruth Craven played the accompaniments. Mr. Craven is engaged for two concert dates in Rockford, being booked to appear before the County Teachers' Institute on April 1, and before the Grade and High Schools April 2. The Illinois Central Choral Society, of which Mr. Craven is the leader, sang March 2 at the Hyde Park Y. M. C. A., and at the Midway Masonic Temple March 11, having a third concert at the Y. M. C. A. Hotel March 18. The Club's accompanist is Ella Smith.

Galli-Curci and O'More are Attractions in Nashville

NASHVILLE, TENN., March 20.—Under the management of Mrs. L. C. Naff, Amelita Galli-Curci appeared before a large audience in Ryman Auditorium recently. Songs by Veracini and Paisiello were charmingly sung, as well as the Gavotte from "Manon." A lovely number was Bishop's "Pretty Mocking Bird," with the flute obbligato played by Manuel Berenguer. There were also songs by Wolf, Fauré and the Polonaise from "Mignon." Besides excellent accompaniments, Homer Samuels

played piano solos with poetic feeling. Colin O'More, tenor, was presented in the auditorium of Ward-Belmont College, through the courtesy of Dr. J. D. Blanton, head of the school. The program included songs in Italian, English and German. Among the latter were works by Brahms and Max Reger. Quilter,

Ireland, Ivor Novello, Stickles, Huë, Messenger and Rimsky-Korsakoff were other composers represented. One of four Irish songs was arranged by Mr. O'More and he was compelled to give several encores. Margaret Pittman, Nashville pianist, played artistic accompaniments.
MRS. J. ARTHUR WANDS.

MOZART FESTIVAL FOR CINCINNATIANS

Women's Club to Sponsor English Operas by Hinshaw Singers

CINCINNATI, March 20.—The Women's Club of Cincinnati will sponsor a Mozart festival during the first week of May. It will be given by the William Wade Hinshaw Company, and the works to be produced include "Don Giovanni," "Così fan tutte" and "The Marriage of Figaro," all of which are to be sung in English.

The festival will be held on May 6, 7 and 8 in the Emery Auditorium. The local promoters of the festival are two

Cincinnati musicians, Minnie Tracey and Emma L. Roedter, both of the Women's Club, which is supporting the series. A large group of Cincinnati business men have become guarantors for the project. For the benefit of those living out of the city, special trains will be run within a radius of 100 miles.

Some of the artists scheduled to appear are Irene Williams, Clytie Hine, Kathleen Bibb, Editha Fleischer, Lillian Palmer, Celia Turill, Pavel Ludikar, Alfredo Valenti, Ralph Brainard, Ernest Otto and others. The performances will be under the musical direction of Hans Morgenstern, with Mr. Ludikar as stage director. An orchestra of thirty, selected from the Cincinnati Symphony, will play the accompaniments.

Agnes Lapham Talks and Plays for Children

CHICAGO, March 20.—Agnes Lapham, Chicago pianist and lecturer, was heard in the second of her Lyon and Healy Hall series of children's programs recently. The program included music by Daquin, Bach, Brahms, Cadman, Ganz, Palmer, Buena Carter, Berners, Granados and Albeniz. The list was excellent, not only for the splendid musical value of each composition, but also because it was selected with shrewd regard for the picturesque and its appeal to a juvenile audience. Miss Lapham's playing, as always, was of great purity and skill, and her explanations were given in a style which combined intimacy, directness and humor.

Advanced Lévy Pupils Play

CHICAGO, March 20.—Advanced pupils of Henriot Lévy were heard in recital in Kimball Hall March 13. Exemplary beauty of technic and power of expression were displayed by the young pianists. Those taking part in this enjoyable recital included Harold Reeve, Hazel Johnson, Rose Maisel, Fern Weaver, Mary Niemann, Edith Mazur, Audiss Caward, Gaill Hubbell and Ethel Anderson. Mr. Lévy added interest to the occasion by playing, at a second piano, the accompaniments for concertos by Saint-Saëns and Tchaikovsky.

Zeisler Club Holds Meeting

CHICAGO, March 20.—The Fannie Bloomfield Zeisler Club held a meeting in the Fine Arts Building here. Mrs. David Lawson and Lois Harsch provided the program. The meeting was preceded by dinner at the Cordon Club.

Uptown Conservatory Increases Staff

CHICAGO, March 20.—The new Uptown Conservatory, which is planned to meet the needs of the north side of Chicago, is adding well known musicians to its faculty. The orchestral departments, backed by the Nelson Brothers' Radio Corporation, is headed by Dan Russo and Ted Fiorito, who have developed the Oriole Orchestra. An addi-

tion to the piano department is Paul Hultman, who for many years headed his own conservatory in Worcester, Mass., Mr. Hultman received much of his training here under Emil Liebling. He also studied with Arthur Foote in Boston, Robert Lortat in Paris and Xaver Scharwenka in Berlin.

Big Sisters Present Chicago Musicians

CHICAGO, March 20.—The Big Sisters held their third quarterly meeting in the Fine Arts Recital Hall here. The music, preceding an address by Harrison A. Dobbs, superintendent of the Juvenile Detention Home, was given by Preston Graves, pianist, and Helen Peterson Barth, mezzo-soprano. Mr. Graves has a pleasant pianistic style and an exceedingly good technic. Mrs. Barth sang music by Saint-Saëns, Hueter and Phillips, with beauty and wealth of tone, and to accompaniments by Mr. Graves.

Plays at Chicago Musical College

CHICAGO, March 20.—Darlene Eggebrecht, violin pupil of the Chicago Musical College, played a Handel sonata, the Vieuxtemps Concerto in D Minor and short pieces, including Jacques Gordon's arrangement of a Brahms waltz, at the Chicago Musical College Recital Hall March 3. Rudolph Reiners was the accompanist.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

HEMPEL

Concert Management George Engles
Aeolian Building New York
Steinway Piano



LESLEY MACK

ENGLISH TENOR
In Europe—Season 1926-27
Personal Address: care Thos. Cook & Son, Milano, Italy
Secretary: 1030 Park Place, Brooklyn, N. Y.

JOSEPH W.

CLOKEY

Composer

World FAMOUS "Madam Butterfly"

The Japanese Soprano

TAMAKI MIURA

Announces a new Japanese Opera
"NAMI-KO-SAN" By FRANCHETTI

OPERA-CONCERTS SEASON 1925-26
FRANK T. KINTZING, Manager
1620 Steinway Hall, New York Phone Circle 3501

The Cleveland Institute of Music

June 21 SIX WEEKS' SUMMER SCHOOL August 1

Complete courses under regular faculty for students of all grades.

Piano Beryl Rubinstein, Arthur Loesser Voice John Peirce
Strings Andre de Ribapierre, Victor De Gomez Theory Ward Lewis

Special courses for teachers and professionals.

Attractive living accommodations for out of town students.

For summer catalogue write Mrs. Franklyn B. Sanders, Acting Director
2827 Euclid Avenue Cleveland, Ohio

E
L
E
A
N
O
R

SAWYER

Season 1926-1927
Chicago Opera Company
Staats Opera Berlin
Parma, Milan, Rome,
Charlottenburg Opera
Paris



Representative, ALEXANDER KAHN, 11 Boulevard des Italiens, Paris

Erwin NYIREGYHAZI

PIANIST

Management: R. E. Johnston
1451 Broadway, New York
Knabe Piano Used

The newest thing in song recitals for clubs, societies and colleges

Songs of the Arabs and other peoples

LAURA WILLIAMS

23 East Division St., Chicago
Telephone Superior 2656
A few pupils will be received



ANTONIO CORTIS

Tenor

Chicago Civic Opera
Victor Records



RICHARDSON MOLTER

Soprano
Mgt. E. A. Lake
Midland Trust Bldg.,
St. Paul, Minn.
101 Park Ave., Suite 1107
New York, N. Y.



POUL BABI

Barytone
BUSH CONSERVATORY, Chicago



ANASTASHA RABINOFF

Dramatic Soprano
SAN CARLO OPERA CO.
1014 Cable Bldg., Chicago

ARTHUR FRAZER

PIANIST

100 East Chicago Ave., Chicago

HELEN FREUND

SOPRANO

Chicago Civic Opera
Auditorium Theater Chicago

THEMY GEORGI

Opera—Concert—Oratorio

5050 Sheridan Road, Chicago.



T
E
N
O
R

JACQUES GORDON

Concertmaster, Chicago Symphony
Concerts—Recitals
Orchestra Hall, Chicago

RUDOLPH REUTER

PIANIST

Haensel & Jones, Aeolian Hall, N. Y.

LEON SAMETINI

VIOLINIST

64 E. Van Buren St., Chicago

VITTORIO TREVISAN

Basso—Chicago Civic Opera Ass'n.
Vocal Studios: 418 Fine Arts Bldg., Chicago
Wabash 4109

FLORENCE K. WHITE

SOPRANO

Mgmt. V. Stolz, 2114 Straus Bldg., Chicago

Rare Music for Voice and Strings Found on Programs of Ethel Grow

A PROGRAM can be made in a day, if you want that kind of a program, but it can also be a labor of love and years. It took Ethel Grow two years to develop and perfect her program for a recital of songs with string quartet. But it was worth it to her and to the public that has begun to protest at hearing the same songs at every recital of the year.

"I started to give this sort of a program, just because I wanted to do it," Miss Grow says. "I suspected how much work it was going to be; but that only made it more interesting. You see, all the songs I sing were originally written for voice and strings. None of them is an arrangement. It took research to find them and practicing to sing them, but they have been waiting for years for someone to do that."

"Only one of them, the Chausson 'Chanson Perpetuelle' was given in New York before I put it on my program. The others were just lying on library shelves, gathering dust. No one sang them, at least not in public. When I began to look for such pieces, I knew, of course, that there were the Beethoven songs, but I didn't know very many others. Now I have made a whole program of modern songs with string quartet and I am starting to build a new one, beginning with the Beethoven."

"My program opens with Respighi's 'Il Tramonto' (The Sunset), which, curiously enough, is the setting for a poem by Shelley. I thought it was almost criminal to sing Shelley in Italian translation and I tried to use the origi-



Ethel Grow, Contralto

nal poem, but it was impossible. Respighi had set his music to the rhythm of the Italian translation and Shelley, no matter how beautiful, just wouldn't fit."

But no matter how much work is involved, Miss Grow would rather sing her songs with string quartet than with piano.

"It is not only because you can get

equally interesting talk was given by Edna Lieber. By a majority vote, the members decided to join the National Federation of Music Clubs.

HERBERT W. COST.

Norfleet Trio Pleases Miami

MIAMI, March 20.—The Norfleet Trio played before an enthusiastic audience recently at the White Temple, under the auspices of the Miami Conservatory. The program was well balanced. Each artist played with a clear-cut musical tone numbers by Brahms, Mana Zucca, Goossens and Fernandez-Arbo. The Trio in A by Mana Zucca was especially enthusiastically received, Miami being the home of the composer, who was called upon to share in the ovation.

ANNIE FORD WIGHT.

Münz Plays in Cincinnati

CINCINNATI, March 20.—Mieczyslaw Münz gave a piano recital in the Cincinnati Conservatory recently. He played music by Beethoven, Gluck-Sgambati, Rameau-Godowsky, Rachmaninoff and Liszt.

PHILIP WERTHNER.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

LOUISE HUNTER

Soprano

METROPOLITAN OPERA COMPANY

OF NEW YORK CITY



© M. H. H.

"BLESSED WITH EXTREME YOUTH AND BEAUTY, MOST UNUSUAL DRAMATIC ABILITY, GREAT POISE, SPLENDID MENTALITY, AND A VOICE 'LIKE SILVER BELLS'."

Address: LOUISE HUNTER MANAGEMENT
Metropolitan Opera House, New York City

such wonderful ensemble effects with the voice and the instruments," she says, "but because the piano uses the tempered scale. I suppose there really isn't much difference between A Flat and G Sharp, but there is just that difference. And when it comes to a matter of interpretation, particularly in modern music, it grows very important."

"Finding the songs and balancing a program were difficult enough, but when I started to rehearse, I began to realize what a task I had set myself. But, now that it is done, I am ready to begin on a new program of songs and strings. Especially since I have learned that the public appreciates the innovation. I didn't know quite how the audiences would take it."

"The mere mention of chamber music, although it draws the musicians, frightens the general public. I discovered that the audiences were delighted with the songs when they heard them, but they were a bit scared at the idea. So I decided not to attempt to prepare them for the songs, but just to sing them. They enjoyed the program

so much that they forgot that they had thought it was going to be highbrow."

For this program Miss Grow has collected a series of songs of all countries and all schools. She begins with the Respighi work and goes on with Rosalie Housman's "Autumn Night," especially written for her; Henry Holden Huss' "Music When Soft Voices Die"; three songs by Goossens to Seventeenth Century lyrics; shorter pieces by Jongen, Chausson and Lekeu and a tryptich by Gretchaninoff, called "Feuilles Mortes."

She has built them up to a climax and arranged them, not in a haphazard fashion that might as well be alphabetical order, but with thought for the effect of their placing.

"I am very careful about the order of my programs," she says. "Each song contributes to the next. I arrange them so that they complement each other, just as the voice and the strings do. That is why I try to make the interest grow as the evening goes on, so that the audience will stay until the last note. For otherwise the unity is lost and the climax anti-climactic."

ENLARGE PORTLAND SERIES BY SYMPHONY NEXT YEAR

Hoogstraten Leads Final Program of Season With Friedman as Fêted Soloist

PORTLAND, ORE., March 20.—The final concert of the Portland Symphony, in its first season under the bâton of Willem van Hoogstraten, and the initial appearance of Ignaz Friedman, pianist, on March 8, was an epoch-making event. Many were unable to obtain tickets.

Mr. Friedman's playing of the Tchaikovsky Concerto in B Flat Minor, displayed his extraordinary virtuosity and his intelligent command of pianistic resources.

The orchestral numbers were the Seventh Symphony of Beethoven and Strauss' "Don Juan." The score of the latter was the gift of an anonymous donor. Mr. van Hoogstraten's readings were defined by vibrant color, sweeping climaxes and musicianly emotion.

Edgar B. Piper, editor of the *Morning*

Oregonian, and president of the Symphony Society, gave an address. This and the Symphony program were broadcast. Mr. Piper reviewed the unparalleled success of the past season and urged cooperation next year, when ten evening and six Saturday morning concerts will be given.

The orchestra was formed fifteen years ago by a group of local musicians for mutual benefit. For six years prior to this season, Carl Denton was the leader.

Mr. van Hoogstraten left for New York following the final concert here this season.

JOCELYN FOULKES.

BOY PLAYS FOR CHILDREN

Baltimore Violin Prodigy Featured at Symphonic Concert for Young People

BALTIMORE, March 20.—The third concert for children, given today in the Lyric by the Baltimore Symphony, Gustav Strube, conductor, had unusual interest for the young audience in the playing of the eight-year-old violinist, Oscar Shumsky.

The performance he gave of Mozart's A Major Concerto was applauded enthusiastically, and his talent was further disclosed in a group of Hummel, Haydn and Zimbalist pieces.

The appearance of this youthful artist was arranged by Frederick R. Huber, municipal director of music, as an incentive to pupils in the grade and high schools of the city.

The program was illustrated with explanations by Henrietta Baker Low. Gustav Strube directed with his usual command. George Bolek accompanied the violin pieces.

FLORENCE

BRYANT

Violinist

COMMENTS OF CRITICS IN THREE CITIES

NEW YORK

"Florence Bryant, who made her bow as violinist at Aeolian Hall yesterday afternoon, assisted by Francis Moore, is an intelligent and cultivated player, slender and somewhat angular, more skilled as yet in musical comprehension than in physical control for its expression."—*N. Y. Times*.

"In Cesar Franck's A major sonata for violin and piano and the B minor concerto of d'Ambrosio she disclosed a large, resonant tone, a well schooled technic, fine musical feeling and some idea of style."—*N. Y. Sun*.

BOSTON

"Miss Bryant has gained notably in command of her instrument since she was last heard here. She has now a very respectable technique, doubtless won by long and assiduous study. She played the concerto (Mendelssohn's) with plenty of tone, most of the time of agreeable quality. Her interpretation, though conventional, was acceptable."—*Boston Globe*.

"Paired with Carroll Hollister, Miss Bryant played the Brahms' Sonata in A major. With tone that brought out the lyric character of the two main themes of the first movement Miss Bryant approached this sonata. In the scherzo-like sections there was admirable teamwork, admirable balance between the two performers. When Miss Bryant's tone remains pure, it is altogether splendid. Her work was remarkably free from "scratching." She played—barring a slip or two—consistently in tune, through passages difficult as well as passages simple. Left-hand technique seems well developed. Miss Bryant is to be commended for the solidity and the musical character of her program. Virtuoso pieces, trick effects did not mar it. In her playing of the Mendelssohn concerto the Andante deserved praise for beautiful melodic tone."—*Boston Transcript*.

DRESDEN, GERMANY

Among women violinists, Florence Bryant may be classed with the chosen few for breadth of tone. In the heavier numbers she drew forth from her beautiful instrument an abundance of tone, which also was not lacking in distinction. But compositions of delicate coloring corresponded most to her style, like the F major Romance of Beethoven, in which she fulfilled all the essentials.—*Dresdener Anzeiger*.

Now Booking for Season 1926-27

Address Management FLORENCE BRYANT, 500 W. 140th St., New York
Telephone Audubon 7026

Orchestral Concerts in New York

[Continued from page 4]

has never sounded better nor has it often been more eagerly responsive to conductorial command. Seldom, in fact, almost never before in Mecca Auditorium, has one felt a mood creep upon him so subtly, or divined (and subconsciously acquiesced with) musical thoughts and intentions so completely.

The big achievement of the afternoon was the Brahms, a performance of imagination, eloquence, lyric beauty and architectural strength. Mr. Klemperer, scoreless as usual, missed nothing, no detail. No inner voice passed by without a wave of cordial greeting. No roughness, no over-emphasis, and yet no mawkish complacency. And one will not soon forget such exquisite blending—in particular of that descending progression near the close of the slow movement, a remarkable and beautiful anticipation of Debussy.

The lovely "Midsummer Night's Dream" music, a youthful outpouring destined never to be equaled and one of the most supremely successful Shakespearean settings in existence, was deliciously set forth by persons entirely *en rapport*.

Casella's unoriginal but not unpleasant opus for piano and orchestra (mostly orchestra) seemed again more cerebral than cardiac. It was probably played according to Hoyle, since the composer had intrusted the piano part to none other than himself and appeared thoroughly satisfied with the way things went.

The "Leonore," having its first performance in several days, was well played, it is rumored. W. S.

Philharmonic Students

New York Philharmonic, Wilhelm Furtwängler, conductor; students' concert, Carnegie Hall, March 20. The program:

Overture, "Oberon" Weber
"Verklärte Nacht" Schönberg
"Till Eulenspiegel" Strauss
Three "Hungarian" Dances Brahms

Mr. Furtwängler, never happier than when his imagination is fired by a fairly definite "program," gave vivid readings of the Schönberg and Strauss numbers. Some listeners may have found his interpretation of "Till" a trifle boisterous in odd moments, but the vitality and wit of the music were emphasized with so sure a touch that any excess of enthusiasm seemed justified. The poignancy and atmospheric beauty of "Verklärte Nacht" were likewise clearly brought out. If the Schönberg number had the effect of being too long drawn out, the fault was not Mr. Furtwängler's, for certainly he left no stone unturned in the reproduction of orchestral color or variety of mood and expression.

That the Weber Overture and the Brahms Dances were presented with abundant verve and great care for their inherent charm goes without saying. D. B.

Ends Philharmonic Series

New York Philharmonic, Wilhelm Furtwängler, conductor; Leo Schultz, cellist, soloist. Carnegie Hall, March 21, afternoon. The program:

Symphony No. 1, in B Flat, Schumann
Concerto in A Minor for 'Cello
..... Saint-Saëns

Mr. Schultz
Overture to "Leonore," No. 3, Beethoven

It would be difficult, not to say impossible, to conceive of a more perfect and altogether satisfying piece of playing than that which Mr. Furtwängler gave the Schumann. This was not the first time he had presented the work in these parts, but played as he plays it, the symphony could stand many more hearings per annum. For balance and at the same time, for pointing of the themes and their differentiation in development, it was a piece of perfection. If there were any choice in the different

movements, the first and the fourth seemed somewhat more striking. Exception might possibly be taken to the playing of all the repeats, and yet—

Pity 'tis, 'tis true, there are not many works for 'cello, but this particular concerto is a desolate one. Mr. Schultz was accorded something like an ovation on his appearance, and several moments elapsed before he was even allowed to take his seat, let alone begin to play. After he had done what could be done with the Concerto, he was again applauded with enthusiasm. The "Leonore," a repetition from Thursday's concert, was given the same crisp, well proportioned reading.

This concert was the final one of the Sunday afternoon series in Carnegie Hall. J. A. H.

The Little Symphony

George Barrère's Little Symphony; Lewis Richards, harpischrist, soloist; Henry Miller's Theater, March 21. The program:

Overture, "La Finta Semplice" Mozart
"Outlandish" Suite Susan Dyer
(First Time)
Concerto for Harpischord Handel
Divertissement Lalo
"La Rumba" (Impressions from Cuba)
..... Maganini
(First time)
Sonata for Flute and Harpischord,
No. 4 Bach
Valse, "Ange d'Amour" Waldteufel

Especial interest centered in the late Miss Dyer's Suite, which consisted of three numbers: a Negro song, "Ain't it a sin to steal on a Sunday?"; a Florida "Night Song," ("Chuck Will's Widow"), and a "Hula-Hula." In each, as Mr. Barrère explained, the treatment of the melodies was strictly authentic, as Miss Dyer had lived in the countries represented and made an intimate study of native rhythms and feeling. Utilizing melodies of her own, she combined these with appropriately characteristic harmonies, bringing into play tantalizing complexities of rhythm, and, at times, dissonances that had a decidedly modernistic effect. A gourd, apparently scratched or scraped for the production of a peculiar rhythmic beat, was introduced in one instance; and the entire Suite was an illuminating example of how the intrinsic feeling of primitive music can be intensified by the application of a scholar's culture and the exercise of an actively sympathetic mind.

From Hawaii and Florida, the audience was carried musically to Cuba in the intriguing "La Rumba," which won for the composer, seated in a box, an ovation all his own.

Mr. Richards played like the true musician that he is, adding two encores to the Handel Concerto, and later joining Mr. Barrère in a perfect performance of the Bach Sonata, an interpolated number which was received with much applause.

As for the ensemble, it was perfect. This concert was the third and last of the season. D. B.

Shavitch Will Conduct In London and Paris

SYRACUSE, March 22.—Vladimir Shavitch, conductor of the Syracuse Symphony, after concluding a successful season with that organization, sails March 31 on the Berengaria to fulfill his engagement with the London Symphony and the Padeloup Orchestra of Paris. This is a reengagement of Mr. Shavitch as guest conductor of the regular subscription series of the London Symphony. The directors of the Syracuse



TOFI TRABILSEE
Vocal Studios
202 WEST 74th ST., N. Y.
Consultation and voice trials
by appointment only.
Tel. 1965 Endicott

PIANIST
Assistant to E. Robert
SCHMITZ

BETAH REEDER

Steinway Hall, 113 W. 57th St., New York City, Circle 1326

SCHMITZ

Symphony, John N. Derschug, chairman, have arranged to close their symphony season on March 27 in order to permit Mr. Shavitch to accept his European engagements. K. D. V. PECK.

Third Annual Hearing of "St. John Passion"

[Continued from page 4]

with the musical rather than the religious aspects of the work, and base their adherence to the original text on minor details of correspondence of note, word and inflection which admittedly are marred in translation, though they are of small concern to any save Bach specialists. The three performances given by the Society have all been in German and presumably Mr. Bodanzky is committed to a continuance of the use of the Teutonic text, in the belief that the results, if less readily understood by American audiences, are more artistic for those listeners who come equipped with a sufficient knowledge of the alien tongue.

Accepting this as ordained, without further questionings as to its wisdom or appropriateness, it is still to be remembered that the "Johannespassion" is by no means in its original form, as the Friends presented it again on Sunday, for it has been cut even more than the St. Matthew Passion usually is, to bring its duration within a period of two hours. What remains probably is all that modern concert audiences have the patience to hear, or the time to spend in any given spot.

Sunday's performance utilized the chorus trained for this work by Stephen Townsend and the orchestra from the Metropolitan which has done duty at all concerts of the Friends. Soloists were Ethyl Hayden, soprano; Mme. Charles Cahier, contralto; George Meader, tenor; Gustav Schützendorf,

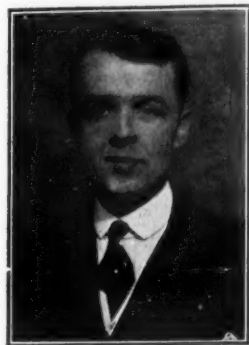
baritone, and Carl Schlegel, bass. (The name of William Gustafson on the program was an error.) Lynwood Farnam did duty as organist, and Paul Eisler presided at the cembalo, otherwise a piano that has been harpsichordized in the now familiar fashion.

The chorus sang with precision and surety under Mr. Bodanzky's invigilating leadership, though at first with a hard quality of tone that was mitigated later. Of the soloists, the polished and expressive delivery of the lines of the Narrator by George Meader must be given first mention. His treatment of the characteristic Bach recitative could scarcely have been improved upon. Mme. Cahier's achievement of the air, "Es ist vollbracht" (which may well have been the source of inspiration for Mendelssohn's "It Is Enough") was marked by eloquence and distinction of style. The rapid middle section fared less well, tonally, than the slow and deeply emotional beginning and close. Miss Hayden used her attractive voice prettily in the airs, "Ich fuge dir gleichfalls" and "Zerfleisse, mein Herz." Mr. Schützendorf's delivery of the lines representative of the Savior was commendable in many details, though the voice itself is not an ideal one for this music, especially in parts of the several bass airs requiring facility in the accomplishment of long runs. Mr. Schlegel's part of Pilatus was capably sung.

Though nowhere does the St. John music plumb such depths of sorrow as does the St. Matthew Passion, it remains one of the supreme examples of Bach's choral workmanship. Sometimes, as in "Wir haben ein Gesetz," and "Lasset uns den nicht zertheilen" the spirit of its choruses has little to suggest a work for the church, and it is possible that there is in these a greater contrast to the more reverent passages than the great master may have intended. O. T.

ECHOLS

TENOR



WHAT EUROPEAN CRITICS SAY:

"The young American tenor, Weyland Echols, achieved a magnificent success with his limpid and full-toned voice and his fine, effective interpretations."—*Il Secolo*, GENOA.

"He has a superb voice, well-placed, with warm and sympathetic timbre."—*Le Paris-Nice*, NICE.

"A young Californian, with a fine tenor voice, stepped on the stage and faced an audience including the King and Queen. He was Weyland Echols, and he had a great reception."—*Daily Express*, LONDON.

EXCLUSIVE MANAGEMENT

BECKHARD AND MACFARLANE, INC.

Fisk Bldg., New York

Fine Arts Bldg., Chicago

SUMMER MASTER CLASS—1926 COLORADO SPRINGS

July 20 - Aug. 31—

See Circular Scholarship requirements. "Authorized," "Assistant" teachers.

Write BOGUE-LABERGE MGT., 130 West 42nd St. New York

Mason & Hamlin Piano

Ampico Recordings

J. Rosamund Johnson Explains Why Negro Spirituals Have Come to Stay

THERE is a vogue now as old as the hills; as old as the hot suns of Africa and the primitive people who live there, working for their existence, singing while they work. Go to a concert today, pick up your program and there is a very good chance that somewhere along toward the end you'll see a group of Negro Spirituals, and very probably they will have been arranged by J. Rosamund Johnson.

Think of some of the old popular tunes that have lingered in your memory: "If you like a me like I like a you" . . . , "I'm goin' a build a castle on the River Nile" . . . , "Lazy Moon," "Nobody's Lookin' But the Owl an' the Moon," old tunes, good tunes, whose rhythms bear a strange similarity to the moaning, monotonous tunes of the primitive Africans, songs by J. Rosamund Johnson.

But Mr. Johnson is not just a musician happily by chance. True, he has tunes and rhythms on the tips of his fingers. But in addition he has a thorough knowledge of music and all its dignities. He was born in Jacksonville, Fla., the son of a Baptist preacher. His mother loved music, sang beautifully, gave her son his first training. When he was seventeen years he came North to the New England Conservatory in Boston, studied with such notables as Charles F. Dennée, Mme. Dietrich Strong, George Whiting, Carl Riessman, Davenport Kerrison, William Dunham and Clarence B. Ashenden—piano, organ, harmony, voice. He has tried his hand at many things; he has sung in many concerts, he has been supervisor



Apeida Photo

J. Rosamund Johnson

of music of the public schools in Jacksonville, director of music at Hammerstein's Opera House in London, a popular song writer, a second lieutenant in the army, head of the Music School Settlement for Colored People in New York City, director of the singing orchestra for Emelie Hapgood's Colored Players in New York, and lately the author of the "Book of American Negro Spirituals," of which some 12,000 copies have been sold, which he and Taylor Gordon, a pupil of his at the Music Settlement, have been singing in concert. He says: "It was when I was with

the Music School Settlement that I first put serious thought on the Negro spirituals. Natalie Curtis Berlin, one of the advisors of the School, who did a great deal of research on this subject, urged me to make some arrangements. Percy Grainger, too, advised me to do it.

"I have done about 150 now. It has been enormously interesting and there is no end to it, for spirituals are being born every day and there are all sorts of different dialects, different rhythms."

In the mind of J. Rosamund Johnson there is no doubt that jazz is the direct descendant of the Negro rhythms. "I was perfectly conscious when I wrote 'Under the Bamboo Tree,' for instance, that I was taking the old rhythms that I had known at home when I was a boy. Of course, the words are different and of such an entirely different character that you'd be surprised how many different people don't recognize the music. Why, once I was walking along the street where a Salvation Army band

was holding a service. They were singing: 'If you like Jesus, like Jesus likes you,' and it took me a long time to recognize that they had just set their own words to my 'Under the Bamboo Tree.' Now, Irving Berlin writes about blue-eyed babies and what-not, and the spirituals are about 'Lija and Moses and Pharaoh,' but the rhythms are the same.

"I do not think that spirituals are just a fad. They will last. People like them because they are natural, spontaneous, full of the spirit. Why, I have heard sermons in the South where the preacher hasn't spoken more than twenty-five words. He just moans most of the time, but he sends his people home happy. It's because they're simple people. All they have to do is work while they live and die and be happy. And many people who have heard Mr. Gordon and me have come to us and said that they have got more out of the spirituals than any church service. It is because of the great faith they express."

ELIZABETH ARMSTRONG.

COLORFUL MUSIC GIVEN BY PLAYERS UNDER HERTZ

Resident 'Cellist is Soloist With Symphony in San Francisco Popular Concert

SAN FRANCISCO, March 20.—The San Francisco Symphony gave its ninth popular concert in the Curran Theater on the afternoon of March 7, with Flori Gough, 'cellist, as soloist. Alfred Hertz conducted a program including the Overture to "Don Giovanni," "A Dance Rhapsody" by Delius, Liadoff's "Russian Folk-Tunes," the Ballet Suite from "Coppelia," Fauré's "Élégie" for 'cello and orchestra, the "Valse Triste" of Sibelius, Järnefelt's "Prelude," Kreisler's "Caprice Viennois" and Rimsky-Korsakoff's "Spanish" Caprice.

Miss Gough was making her first solo

appearance with the orchestra of which she is a member, and was cordially received. She is a graduate of the Conservatoire in Paris, and winner of a first prize for 'cello playing at that institution. Hers was nice work, and the orchestra supported her admirably.

The "Russian Folk-Tunes" were delightful and popular, and while the brilliant "Spanish" Caprice by Rimsky-Korsakoff more than held its own, Mischel Piastro, concertmaster, skillfully played the difficult solo passages in this, and was still more successful with the brief but expressive solo passage in the Delius.

Unusual unity and finesse characterized the playing of the entire program. Harold Bauer and Lewis Richards were present to join in the applause.

MARJORY M. FISHER.



MUSICIANS' DIRECTORY



The American Institute of Applied Music

212 West 59th St. New York City
40th season opens Oct. 6, 1925
Phone Circle 5329

Perry Averill BARITONE
TEACHER OF SINGING
Studio: 215 West 91st St., New York
Tel. Schuyler 1346

Ella Bachus-Behr
231 West 96th Street, New York
Telephone Riverside 8041

Gregory Besrodny VIOLINIST
Graduate of Petrograd Conservatory
Studio: 315 W. 92nd St., New York City
Phone Riverside 6168

Susan S. Boice SOPRANO
Teacher of the Art of Singing
Season 1925-1926—Oct. 1st to June 1st
57 West 75th Street, New York
Trafalgar 1057

William S. Brady
TEACHER OF SINGING
Studio: 137 West 86th St., New York
Telephone Schuyler 3580

May Laird Brown LYRIC DICTION
Voice and Phonetics of
Italian, French, Spanish, German,
English
1 West 89th St., New York Schuyler 0035

Dudley Buck Teacher of Singing
471 West End Ave. Phone Endicott 7449
Member of the American Academy of Teachers of Singing.

Giuseppe Campanari—BARITONE
TEACHER OF SINGING
Studio: 255 West 90th Street, New York City
Telephone Riverside 3469
By Appointment Only

Ernest Carter
COMPOSER—CONDUCTOR
Address: 115 East 69th St., New York
Tel. 8623 Rhinelander

Grace Leeds Darnell—B.M., F.A.G.O.
Pianist—Accompanist—Coach
Studio: 274 W. 11th St., New York City
Phone Watkins 0765

Clarence Dickinson
CONCERT ORGANIST
Organist-Director Brick Pres. Church; Temple
Beth-el; Union Theological Seminary
Address: 412 Fifth Ave., New York, N. Y.

Ralph Douglass Pianist—Accompanist
—Coach
To Many Prominent Artists (Teaching)
Studio: Metropolitan Opera House Bldg., New York
(By Appointment)
Residence Phone: Billings 6200

Mrs. Karl (J. D.) Feininger
PIANO INSTRUCTION—COACHING
Studio: 143 West 103rd St., New York City
Phone: Academy 3711

Franklin FitzSimons BARITONE
TEACHER OF SINGING
Available for Concerts, Recitals, Oratorios
615 West 164th Street, New York
Tel. Billings 2750

Fay Foster VOICE
DICTION—COACHING
Studio: 15 W. 11th St., New York, N. Y.
Tel. Watkins 1101
Director Vocal Dept. Ogontz School, Ogontz, Pa.

Hilda Grace Gelling
TEACHER OF SINGING
Associated with Percy Rector Stephens
Studios: 32 West 73rd St., New York
Tel. Endicott 1587

Vladimir Graffman
RUSSIAN VIOLINIST AND TEACHER
Exponent of Leopold Auer
Studios: 310 W. 95th St., Phone Riverside 6541

Victor Harris
Teacher of singing in all its branches.
Member: American Academy of Teachers of Singing.
The Beaufort, 140 West 57th Street
Telephone, Circle 3053

Arthur J. Hubbard
Vincent V. Hubbard
Teachers of Singing
246 Huntington Avenue, Boston, Mass.

Bruno Huhn
Voice Lessons. Coaching in English,
French, German Repertoire—Oratorio.
Studio: 205 W. 57th St., New York City

Helen Allen Hunt
CONTRALTO
Teacher of Singing
543 Boylston St., Boston, Mass.

Harry Kaufman Accompanist—Coach
—Teacher
At the Curtis Institute, Philadelphia, Pa.
N. Y. Studio: 105 W. 55th St.
Tel. Studio: Circle 4634. Res. Circle 7434

Minna Kaufmann Voice Teacher and
Coach
INSTRUCTION LEHMANN METHOD
Studios: 601-2 Carnegie Hall, New York
Circle 1350

Sergei Klibansky Teacher of Singing
8 years leading instructor Stern Conservatory,
Berlin. 3 years Institute of Musical Art, N.Y.C.
Studios: 205 W. 57th St. Phone: Circle 10324

Karl Krueger
CONDUCTOR (Late of Vienna)
Address:
Philharmonic Orchestra, Los Angeles, Calif.

McCall Lanham Concert Baritone
Teacher of Singing
Director Vocal Dept., Chevy Chase School,
Washington, D. C.
New York, 2493 B'way, Phone: Riv. 6569
Studios: Wash. (Wed.) 1310 19th St., Ph. Frank. 6651

Walter Leary BARITONE
TEACHER OF SINGING
Studio: 134 West 87th St., N. Y. C.
Tel. Schuyler 0480

Caroline Lowe
TEACHER OF SINGING—COACHING
Chickering Studios: 29 W. 57th St. Plaza 2890
Residence: 50 W. 67th St., N. Y. Susquehanna 9490

Isidore Luckstone
TEACHER OF SINGING
200 West 57th St., New York
Telephone Circle 3560

Jacob Mestechkin Violinist and
Teacher
Associate: Elfrieda Boss
1714 Chestnut Street, Philadelphia, Pa.
307 W. 79th St., New York Tel. End. 6968

Mme. Katherine Morreale
Soprano
Voice Culture Repertoire
170 West 72nd St. New York City
Phone Endicott 7957

Florence Otis SOPRANO
Concerts—Recitals—Instruction
Metropolitan Opera House Bldg.
1425 Broadway New York City

Richard E. Parks—BASSO
Teacher of Singing—Specialist in tone production
Available for Opera, Oratorio, Concerts.
Studio, 235 West End Ave., New York City.
Phone Susquehanna 9112.

Elizabeth Kelso Patterson
SCHOOL OF SINGING
Studio: 257 West 104th St., New York City
Phone Clarkson 1514

Adele Luis Rankin SOPRANO
Art of Singing
Metropolitan Opera House Studios
1425 Broadway, New York
Phone Pennsylvania 2634

Franklin Riker Teacher of Singing
Studios: New York, 1425 Broadway
Tel. Pennsylvania 2634
Philadelphia, 1714 Chestnut Street.
Tel. Spruce 9845

Carl M. Roeder
TEACHER OF PIANO
Technique—Interpretation—Normal Course
607-608 Carnegie Hall, New York
Orange (N. J.) Studio: 350 Main St.

Francis Rogers
CONCERT BARITONE AND TEACHER
OF SINGING
Member American Academy of Teachers of Singing
Studio: 144 East 62nd St., New York

Grace M. Schad
COACH AND ACCOMPANIST
Oratorios—Operas—Concert Songs
Studio 34, Metropolitan Opera House, New York
Residence: 49 South 5th Ave., Mount Vernon, N. Y.
Appointment by mail.

Henrietta Speke-Seeley
TEACHER OF SINGING
Metropolitan Opera House Studios, New York
New Rochelle Studio: 69 Locust Ave.

Harry Reginald Spier
Teacher of Singing
117 W. 86th St.—Phone Schuyler 0572
Residence Phone Raymond 3086

Charles Gilbert Spross Pianist—Composer
Accompanist—Coach
Carnegie Hall, Studio 504 Phone Circle 8964
Tuesdays and Fridays
Available for concerts in New York and vicinity.

Mrs. C. Dyas Standish
Teacher of Many Noted Singers
Studio: 211 West 79th St., New York City
Endicott 3306

Oliver Stewart TENOR
TEACHER OF SINGING
Available for Concerts, Recitals, Oratorios
Studio: 137 W. 86th St., New York
Tel. Schuyler 2729

Charles Tamme
TEACHER OF SINGING
Studio: 2231 Broadway, New York
Phone Trafalgar 3614

Mme. Zeta Van Gundy-Wood
TONE BUILDER
TEACHER OF SINGING
Steinway Hall, 109 W. 57th St., New York. Circle 0477

Claude Warford
Teacher of Singing
Studios: 4 West 40th St., New York
Phone, Penn 4897

Martha D. Willis Teacher of Piano
Music Appreciation
Technique—Interpretation—Keyboard Harmony
Special Course in Ear Training and Rhythm for Voice Pupils
81 Carnegie Hall, 154 W. 57th St., New York
Appointment by Telephone—1350 Circle

Arthur Wilson
VOICE and INTERPRETATION
905 Boylston St., Boston
Wednesdays at Providence in the Lauderdale
Bldg.

Anne Wolcott
Teacher of Singing—Coach—Accompanist
Graduate Student of Father Finn
Studio: 314 W. 75th St., New York. Traf. 9107

S. Constantino Yon
TEACHER OF SINGING
Studio: 853 Carnegie Hall, New York
Phone—Circle 0951

David Zalish
Pianist and Pedagogue
Appointment by mail or phone
225 W. 110th St., New York Cathedral 9543

W. Henri Zay Special Master Classes
in Voice Technique
with a VERITABLE MASTER IDEA behind them
See "The Practical Psychology of Voice," pub. G.
Schirmer, which is a Complete Vocal Method.
Studio: 30 West 72nd St.

Zerffi Teacher of Singing
Voice Production without Interference
Miss Ethel Pfeifer, Asst. Teacher
412 West End Avenue Trafalgar 4385

Koussevitsky Introduces Work by Roussel to Boston

BOSTON, March 22.—The Boston Symphony, Serge Koussevitzky, conductor; Symphony Hall, Joseph Szigeti, violinist, soloist. The program:

Concerto No. 2 for Violin, Flute, Oboe and Trumpet Bach
Violin Concerto Beethoven
First Suite from the Opera-Ballet "Padmavati" Roussel

(First time in Boston)
Symphonic Poem, "Pini di Roma" Respighi

Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe, and Georges Mager, trumpet, were the soloists in the Bach Concerto. They won honors for their skillful performance. Mr. Szigeti's performance of the Beethoven Concerto was distinguished for ultra-refinement of tone and style. His interpretation was a reverential one, marked more by extreme clarity and carefulness in detail than by free, broad sweep.

Roussel's Suite savors of the Orient, but in not too obvious manner. The three sections, Prelude to Act I, "Danse Guerriere," and "Danse des Femmes Esclaves," are picturesque in effect, though a certain esoteric abstruseness clogs the unrestrained development of the subject matter.

Mr. Koussevitzky repeated his recent stirring performance of the "Pines of Rome."

A pair of young people's concerts was given by the Boston Symphony on Wednesday and Thursday afternoons, March 17 and 18. Michael Press conducted both concerts. Thomas Whitney Surette wrote illuminating program notes. The program was as follows:

Overture "The Flying Dutchman" Wagner
Two Movements from Symphony in E Flat Mozart
Prelude "The Deluge" Saint-Saëns
"Turkish" March from "The Ruins of Athens" Beethoven
Ballet Suite, "Nutcracker" Tchaikovsky
"Hungarian" Rhapsody, No. 14 Liszt

Jean MacDonald, mezzo-soprano, was heard in Jordan Hall on March 18. In a tasteful program she gave many evidences of fine training and individual abilities. She has a warm, pleasing voice. She sings with sensitiveness of

imagination and with a verve that searches the mood and meaning of her music. Ernest Harrison played excellent accompaniments.

Chaliapin Appears

Feodor Chaliapin sang in Symphony Hall on March 18. In fine mettle, Mr. Chaliapin stirred his listeners with gripping versions of his songs. A singing-actor par excellence, he can portray as no one else the stark moodiness or the gay hilarity of Russian life.

Youry Bilstin, 'cellist, played in Jordan Hall on March 19, in a program that contained his own "Variations Diaboliques" and many small pieces arranged by him. Mr. Bilstin was most successful in the lighter pieces where his beautiful tone, refined technic and tasteful style were manifested to advantage. Passages requiring virtuoso technic were not always achieved with certainty of bowing or intonation. Carroll Hollister accompanied adroitly.

Irene Scharrer gave a piano recital in Jordan Hall on March 20. On her program were compositions by Purcell, Scarlatti, Bach, Beethoven, Granados, Bridge, Debussy, Ravel and Chopin. Miss Scharrer proved one of the most interesting pianists heard this season. She possesses an exquisite poetic sense and feeling for beautiful tone. Though possessed of a technic of virtuoso proportions, Miss Scharrer subordinates it to the requirements of emotional and musicianly performance.

The Lenox String Quartet gave the last of a series of six concerts at the Boston Public Library on March 14. The program contained Respighi's

Peabody Concert Is Enjoyed

BALTIMORE, March 20.—Charles Cooper, pianist and member of the faculty of the Peabody Conservatory, gave the nineteenth Peabody recital on March 19. Mr. Cooper gave poetical interpretations of music by Brahms, Beethoven, Schumann and Chopin, and made a special appeal in his reading of Griffes' "The Fountain of the Acqua Paola."

"Doric" Quartet and the César Franck String Quartet in D. These concerts were made possible through the generosity of Mrs. F. S. Coolidge.

HENRY LEVINE.

Boston Activities

March 20.

Paul Shirley, a member of the Boston Symphony and a leading exponent of the viola d'amore, has been active on the New England circuit. With the Shirley Trio, consisting of himself, Gaston Bladet, flutist, and Alfred Holy, harpist, he has played to capacity houses. With Marjorie W. Leadbetter, soprano, and Reginald Boardman at the piano, Mr. Shirley and his assisting artists were recently acclaimed in Portland, Me., Springfield and Somerville, Mass. Mr. Shirley, assisted by these artists, has given over forty viola d'amore recitals.

Marian Braly, a young contralto from New York who has been a pupil of Theodore Schroeder in Boston for four years, has been appointed to the head of the vocal and expression department of Rusk College, Rusk, Tex.

The Highland Glee Club of Newton, Mass., Ralph MacClean, conductor, gave its second annual subscription concert on March 16. Dai Buell, pianist, was the assisting artist.

Anita Davis-Chase was hostess at a tea recently in her studio, in honor of Myra Hess, pianist. Mrs. Alvan T. Fuller, Mrs. Charles Sylvester and Gertrude Tingley presided at the tea tables, and Miss Hess played a number of solos. Among those attending were Mrs. Franklin W. Hobbs, Mr. and Mrs. John

Strong Newberry, Mrs. Henry Lowell Mason, Mr. and Mrs. Charles Adams White, Mr. and Mrs. Henry Rueter, Mrs. Danforth and Pauline Danforth, Helen Ranney, Mabel Daniels, George Lee, Henry Sweet, Edward Ballantine and Clayton Johns.

Aaron Richmond, concert director, announces the following Jordan Hall recitals: April 6, Cecile Leweaux, début in a song recital, with Marie Oliver as accompanist; April 7, Naomi Hewitt, 'cellist, with Arthur Fiedler, accompanist. On April 8, in Symphony Hall, Hulda Lashanska, soprano, will give a recital.

Richard Platt, pianist, held another of his fortnightly musicales in his studio, March 17. Nina Mae Ford, soprano, contributed several numbers, accompanied by Mildred Vinton. Mrs. James Ernest King, singer, presided at the tea table.

Clara Larsen, pianist, will give a recital in Repertory Hall on March 26.

The Wetterlow Musical Bureau has arranged for Mary Lewis, soprano, to be soloist with the People's Symphony on April 11 in the Hollis Street Theater. The concert will be given under the auspices of the Ladies' Auxiliary Committee of the People's Symphony Orchestra Aid Association. Stuart Mason will conduct. Miss Lewis will sing "Mi chiamano Mimi" from "La Bohème" and an aria from "Pagliacci."

About 150 guests attended the reception and musicale given for Rose Zulaian on March 14 by Mr. and Mrs. M. H. Gulesian at their Chestnut Hill home. Those who contributed to the program were Marie Conde, Camille Girouard and Edward Ransom. In the tea room Mrs. Alvan T. Fuller and Mrs. Nelson Howard poured.

Henry Gideon, conductor, lecturer and teacher of singing, will sail June 12 for Berlin with five of his pupils.

Mme. Amelia Lueck Frantz

Distinguished Soprano

who hails from the West has captivated musical Boston with her superb voice



Her artistic and exquisite interpretative ability has been enthusiastically acclaimed by Serge Koussevitzky, Conductor of the Boston Symphony Orchestra.

Studio, 75 Gainsboro St.

BOSTON

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

TRINITY COURT, BOSTON

GIACOMO MASUROFF

Maestro di Canto
Tel. Back Bay 3181
270 Huntington
Avenue, Boston

JANE R. CATHCART

Teacher of

PIANO—ELEMENTARY HARMONY

Address 200 West 57th St., New York

Phone 10117 Circle

RIDER-KELSEY

Soprano
135 East 50th Street
New York City
Phone Plaza 2601
Concert Management
Arthur Judson
Steinway Hall, N. Y.



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country
Circulars mailed

MARIE SUNDELIUS

SOPRANO

Metropolitan Opera Company
Management Haensel & Jones
Aeolian Hall, New York

FRANCIS GREER GOODMAN

BARITONE—TEACHER OF SINGING

Metropolitan Opera Building—1425 Broadway, New York, (Mon.-Thurs.)

Brooklyn Studio: 652 E. 18th St., Phone Ingersoll 0102

N.Y. COLLEGE of MUSIC

Incorporated 1878 114-116 East 85th St.

Write Dept. A

48 other eminent instructors

CARL HEIN
AUGUST FRAEMCKE } Directors
DR. CORNELIUS RYBNER, Theory
HANS LETZ, Violin and Chamber Music

MME. MELANIE GUTTMAN-RICE

TEACHER OF SINGING

Formerly with Metropolitan Opera School,
N. Y., Brooklyn Master School of
Music and Rivoli-Rialto
Theatres, N. Y.

645 Madison Ave., N. Y. Regent 7849

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

FRANK DAMROSCH, DIRECTOR

120 CLAREMONT AVENUE

Methods of Famous Teachers Compared

CHICAGO, March 20.—John Blackmore, Chicago pianist, and member of the Bush Conservatory faculty, who has recently been elected to the vice-presidency of the American Matthay Association, draws interesting comparisons between this contemporary English teacher and Theodor Leschetitzky.

Leschetitzky was a more instinctive instructor than Matthay, according to Mr. Blackmore, a teacher with empiric methods, who expressly based much of his work on the pupil's ability to imitate. On the other hand, Matthay's teaching has always a principle which the student can practise at the keyboard, refreshing his conception of it, when necessary, by consulting Matthay's works on piano technic, the chief of which is "The Act of Touch."

Matthay is a man of wide culture, a university graduate, a linguist and an excellent composer, having written interesting music for piano, for voice and for orchestra. He was born in England, of German parents.

"Technically," says Mr. Blackmore, "Matthay treats piano playing more from the interpretative standpoint, insisting that everything be done in the simplest way, with absolute freedom. Matthay works with unusual directness."

"Matthay is like Leschetitzky in having an immense musical endowment and an instinctive insight into a person's musical character. Leschetitzky went in for bravura and exacted an enormous tone. Matthay goes in for subtleties and fine effects, demanding roundness of tone rather than great volume. I have heard him commend an American pianist for his pianissimo, but cry out at a forte passage, 'You Americans all bang!' Yet he was quick to acknowledge the fault was not peculiar to the New World."

Muscular Freedom

Mr. Blackmore believes England is today far ahead of Germany in piano teaching, feeling that despite Teutonic thoroughness, the islanders are more modern in their conceptions. Breithaupt has been trying to do in Germany what Matthay is doing in England, but Mr. Blackmore says Breithaupt has never realized the idea of freedom; and it is through



Photo by Beidler
John Blackmore, Pianist

Matthay's understanding of muscular freedom, Mr. Blackmore maintains, that he has revolutionized piano teaching in England.

Matthay has thirty assistants in his London school, and has branches in other English cities. Mr. Blackmore is conducting artist classes in Matthay's principles on the Coast. Among his prominent pupils there are Frances Dodge, Leo Cormier, Margaret McAvoy and Edward Barry.

Myra Hess, Harriet Cohen and Irene Scharrer are pupils of Matthay. In private life Miss Cohen is the wife of the headmaster of Eton. Lyell Barber, young American pianist, also a student of Matthay, is now in London, where he is planning a series of recitals.

Mr. Blackmore tells of the delightful conditions prevailing in Matthay's country house. Mr. Blackmore would frequently be invited to luncheon, after a lesson, to hear other pupils. After luncheon he would be urged to remain for the afternoon sessions and for tea.

Then Matthay would again extend his invitation to include dinner. The day would be passed informally, with auditors leaving the sessions when they wished, and, after a stroll and a cigarette in Matthay's ample garden, returning to watch the development of pianistic talent under conditions differing sharply from the Parnassian ceremonialism of Leschetitzky in Vienna.

Besides "The Act of Touch," Matthay's books include a condensed and more easily digested version of the same work, under the title of "The First Principles of Piano Playing." There is also an introductory volume called "Some Commentaries on Piano Playing," and a fourth volume, "Musical Interpretation." Mr. Blackmore says these books sum up the principles by which Matthay has brought new subtleties into piano teaching and has marked a new era in theories of technic and interpretation, theories which Mr. Blackmore admits are not easily accepted by old-fashioned pianists or teachers.

Mozart Program Played in Chicago

CHICAGO, March 20.—A Mozart program was scheduled for performance in Kimball Hall recently, Bernice Helme being assisted by Louis Victor Saar in two-piano numbers. The Concerto in E Flat, arranged by Mr. Saar, and the F Major Sonata for two pianos, in Karl Reckzeh's arrangement, were listed, with a Romanza, a Fantasy and the Seventh Serenata, the latter adapted by Mr. Saar. The recital was sponsored by the Chicago College of Music, where Mr. Saar is an instructor.

Stoll Sings "Old Fashioned" Songs

MILWAUKEE, WIS., March 20.—A very interesting recital of "old fashioned" songs was given by Frieda Stoll, in old fashioned costume and to harp accompaniments by Etta Riemer, at the Grand Avenue Congregational Church recently. The soprano was heard by an enthusiastic audience.

CAPITAL CONCERTS AROUSE ENTHUSIASM

Jeritza Enthralls Throng and London Quartet Appears

By Dorothy DeMuth Watson

WASHINGTON, March 20.—One of the most enthusiastically received of the concerts given in Washington this season was that of Maria Jeritza, soprano of the Metropolitan Opera Company, at Poli's Theater on the afternoon of March 3, under the local management of Katie Wilson-Greene. Mme. Jeritza was still suffering slightly from her recently sprained ankle, but the audience seemed enthralled with her beauty and her singing. Arias from "Jeanne d'Arc" and "La Forza del Destino" and "art songs," including "What the Birds Say" by Alexander Henneman, a Washington composer, won storms of applause. The audience demanded encore after encore. Maximilian Rose, violinist, and Emil Polak, pianist, were capable assisting artists.

Abraham Haitowitsch, blind violinist, was presented in recital at the Mayflower Hotel on the afternoon of March 4. He proved to be a finished artist, a thorough musician. Emil Polak was the artistic accompanist.

"Peggy" Albion presented the London String Quartet in a brilliant recital on the evening of March 1 in the Washington Auditorium. H. Waldo Warner's fairy suite "The Pixy Ring," and the Debussy Quartet were given. The splendid artists responded to three encores.

CHICAGO.—Norman Kling, young American baritone, has joined the faculty of the Gunn School of Music.

HARRIET YOUNGS
Soprano
CONCERTS—RECITALS
ORATORIOS
Managem't Mollie Croucher
1425 Broadway, New York

JULES FALK
The Distinguished Violinist
Season 1925-1926 now booking
JULES FALK CONCERT
DIRECTION
224 Fifth Avenue, New York

BONCI

VOCAL STUDIO

HOTEL MAJESTIC, NEW YORK

KNABE PIANO

Phone Endicott 1900

WRIGHT FUSON
Contralto Tenor
IN CONCERTS OF SONGS AND DUETS
815 W. 164th St., New York
Phone Wadsworth 0929

MICHEL SCIAPIRO
Instruction—Solo Violinist—Composer
Sole Associate Teacher of
OTAKAR SEVCIK
558 W. 164th St., New York City
Telephone: 8182 Washington Heights

LAFARGE
Teacher of Voice—Coaching
Especially in French Repertoire
Studio: 49 West 56th Street, New York
Phone Circle 7252

MASTER INSTITUTE OF UNITED ARTS
Music—Painting—Sculpture—Architecture—Opera Class—Ballet—
Drama—Lectures
310 Riverside Drive Phone—3860 Academy New York City

—COLOMBATI
VOICE PRODUCTION
Operatic and Concert
Coaching
Studio: 294 W. 92nd Street, New York
Phone Schuyler 5614

GRACE DIVINE
MEZZO-SOPRANO

Maude Douglas Tweedy
Vocal Art Science Studio
Vanderbilt Studios
15 E. 28th St., New York
Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science Tel. Caledonia 0497



Chickering
ESTABLISHED 1823

America's First—America's Finest Piano

Choice of

GERMAINE SCHNITZER
FAMOUS FRENCH PIANISTE

Now on Her Third Consecutive Tour of the Pacific Coast

Mme. Schnitzer's superb musicianship and artistic accomplishments have won for her the appointment of Guest Teacher of the Somiloff Master School of Musical Art of California—the first woman to be so honored.

Ojai Festival Is Asset to Pacific Coast Culture

[Continued from page 1]

Music Festival comes as an asset to the Pacific Coast, hard to overestimate in its cultural value. Open only to invited guests, some 400, hence free from every commercial purpose, its ideal values are increased by the assembly of foremost artists from Europe and America, before an audience attuned to their message.

Artists to appear are: Anne Thursfield, soprano, of London; Myra Hess and Harold Samuel, pianists, of London; Hans Kindler, cellist, of Philadelphia; George Barrère's Little Symphony of New York; the London String Quartet; the Chamber Music Society of San Francisco, founded by Elias Hecht, and others to be announced.

The following programs will be given: Friday, April 16, at 3.45 p. m., String Quartet, No. 1, Beethoven; String Quartet, "Sally in Our Alley" and "Cherry Ripe," Frank Bridge; quintet for piano and strings in F Minor, César Franck. Artists: London String Quartet and Myra Hess.

Saturday, April 17, at 10.45 a. m., Song Recital, Old English, Beethoven, Brahms and Pizzetti; Arnold Bax, de Falla; Ravel, Rimsky-Korsakoff and Faure. Modern English and American, by Arthur Bliss, Bridge, Goossens, Carpenter, Eichheim, accompanied by Irene Jacobi, piano; Elias Hecht, flute, and the San Francisco Quartet, Anne Thursfield, soprano, soloist.

Saturday, April 17, at 3.45 p. m., Sonata for piano and cello, No. 2, Beethoven; Concerto for two pianos in C; Bach; Sonata for piano and cello, Op. 38, Brahms. Myra Hess, Harold Samuel and Hans Kindler.

Sunday, April 18, at 3.45 p. m., Symphony, "The Hen," Haydn; "The White Peacock," Griffes; "Les Fêtes de l'Hymen et de l'amour," Rameau; Scene from "Orpheus," Gluck; Kleine Kammermusik for five wind instruments, Hindemith; Sonata for piano and flute, No. 6, Bach. Artists: the Little Symphony of New York, Harold Samuel and Georges Barrère.

Sunday, April 18, at 8.30 p. m., String Quartet in F, Ravel; Quartet for flute,

violin, viola and cello in D, Mozart; Ojai Valley Prize-Winning Quartet of 1926. Artists: the Chamber Music Society of San Francisco.

Following the last concerts, artists and audience will be the guests of Mrs. F. S. Coolidge at supper.

BRUNO DAVID USSHER.

ORCHESTRAL LISTS PLEASE PITTSBURGH

Furtwängler Acclaimed on Début with New York Forces

By Wm. E. Benswanger

PITTSBURGH, March 20.—A dynamic and powerful conductor, new to Pittsburgh, appeared in Syria Mosque on March 12 and 13 in the person of Wilhelm Furtwängler, who led the New York Philharmonic Orchestra in beautiful concerts. The Friday evening program was as follows:

Overture to "Oberon".....Weber
Symphony No. 1.....Schumann
Old Dances and Alms for Lute.....Respighi
Three "Hungarian" Dances.....Brahms

The Saturday afternoon program follows:

Symphony in G.....Haydn
Symphony, "From the New World,".....Dvorak
Prelude to "Die Meistersinger".....Wagner

Mr. Furtwängler was acclaimed by large audiences. These concerts were under the auspices of the Pittsburgh Orchestra Association.

The Tuesday Musical Club gave a program appropriate to the Lenten season in Memorial Hall on March 16. The artists were Anna Laura Cree, Ida Mae

Savannah Welcomes Zimbalist

SAVANNAH, GA., March 20.—Efrem Zimbalist closed the All Star Series of the Savannah Music Club with a beautiful concert in the Municipal Auditorium on March 8. The artist was enthusiastically received. The outstanding number on the program was Hubay's Concerto in G Minor. Mr. Zimbalist made such a favorable impression that the Music Club has received requests to bring him back on another artist series. He was accompanied artistically by Emanuel Bay. DORA S. MENDES.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

Claudy, Edgar Sprague, T. Reed Kennedy and Dr. Charles Heinroth.

The Max Shapiro String Quartet played before the Woman's City Club on March 14.

J. Vick O'Brien conducted the orchestra of the Carnegie Institute of Technology in Drama Hall on March 14.

Dr. Charles Heinroth, organist of Carnegie Institute, continued his Lenten lectures on musical topics on March 13, his subject being "Dances: Ancient and Modern." The lecture was illustrated with musical excerpts.

The faculty of the Irene Kaufmann Settlement gave a program on March 16.

GEORGIA CLUB MEET

State Federation Will Hold Sessions in
Columbus

COLUMBUS, GA., March 20. — The Georgia Federation of Music Clubs will meet here March 25 to 27, inclusive.

Among the speakers will be Cora Cox Lucas, president of the South Atlantic District Federation of Music Clubs; Major Homer Dimon, of Columbus; W. S. Bailey, chairman of Church Music, Wesleyan College, Macon, Mrs. George Huston Davis, president of the Alabama Federation of Music Clubs; Mrs. Alonzo Richardson, Atlanta; William Braid White, consulting engineer to piano industry, furnished by Atlanta Branch Piano Tuners' Association; L. A. Downs, president of Central of Georgia Railway; Lambdin Kay, of WSB, Atlanta Journal, and Mrs. F. E. Seberling of Akron.

Interesting programs will be given by the Columbus Choral Society, the La Grane Glee Club, Twenty-ninth Infantry Band from Fort Benning, the military Battalion Band of Milledgeville. Soloists will be Mrs. J. O. Methvin, Mrs. F. V. Anderson, Mrs. Walter Drane, Winifred Crawford and Luke Gaskell. Piano numbers will be given by Elizabeth Lort and

ADVANCE BOOKINGS

Changes in, and additions to, this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

INDIVIDUALS

Althouse, Paul—Rome, N. Y., April 5, with Arthur Middleton.
Crooks, Richard—Sacramento, Cal., April 6; Berkeley, Cal., April 7; Reno, Nev., April 12.
Gianinni, Dusolina—Lingsborg, Kan., April 4; Baltimore, April 7.
Hagar, Emily Stokes—Pittsburgh, Pa., April 8.
Hess, Myra—Chicago, April 4; Coopers-town, N. Y., April 7; Albany, April 8; Northampton, Mass., April 9.
Hutcheson, Ernest—New Orleans, La., April 10.
Levitzi, Mischa—Kansas City, Mo., April 6; Montevideo, Ala., April 9.
McQuhae, Allen—Dallas, Tex., April 7, Fair Park Auditorium.
Middleton, Arthur—Rome, N. Y., April 5, with Paul Althouse.
Mysz-Gmeiner, Lula—Detroit, Mich., April 8 and 9.
Richardson, Martin—Atlantic City, April 2, 3 and 4, Hotel Dennis.
Spalding, Albert—New York, April 4, Carnegie Hall; Toronto, Canada, April 10, Massey Hall.

ORGANIZATIONS

Chamber Music Society of San Francisco—Napa, Cal., April 5.
Flonzaley Quartet—Bridgeport, Conn., April 6.

Mrs. Abram Illeges. Accompanists will be Mrs. K. C. Kierce and F. V. Anderson.

The chairmen of the various committees are: Mrs. S. M. Dixon, general chairman; Mrs. S. J. Fluornoy, credentials; Mrs. P. H. Connelly, hospitality; Mrs. Alfred Shepperd, transportation; Mrs. J. O. Methvin, music and publicity; Mrs. C. E. Battle, entertainment; Mrs. John H. Lewis, reception; Mrs. Nathen Brown, hall.

A special feature of the convention will be the singing of "Hiawatha's Wedding Feast," by Coleridge-Taylor, by the Columbus Choral Society on Thursday evening.

FERDINAND V. ANDERSON.

DENVER.—Roland Hayes, tenor, made his second local appearance recently under the management of A. M. Oberfelder.

**ETHEL
CAVE-COLE**
Concert Accompanist—Ensemble Player
Coach—Vocal and Instrumental
57 W. 58th St., New York
Phone Plaza 2450

**DR. ARTHUR D.
WOODRUFF**
TEACHER OF SINGING
Studio, 810 Carnegie Hall
New York City
Telephone Circle 0321. Mondays in Philadelphia

Forwarding Address
Care Musical
America
501 Fifth Ave.
New York

Frederick Gunster
TENOR

Southern
Representative
Southern Musical
Bureau
Atlanta, Ga.

BEATRICE MARTIN

SOPRANO
Management
ANNIE FRIEDBERG
Metropolitan Opera House
New York

N. Y. PIANO CONSERVATORY

35 Teachers A. Verne Westlake, Mus. D., Director, 200 W. 57th St. Circle 0872 14 Branch Schools

and School of Affiliated Arts
REGULAR COURSES IN ALL
BRANCHES OF MUSIC

MME. M. BLAZEJEWICZ-ULLMAN

TEACHER OF PIANO—HARMONY—COMPOSITION
Studio: 51 W. 95th St., New York Phone Riverside 6639

GRACE DEMMS

SOPRANO
Concerts—Oratorios—Recitals
Address Management, Grace Demms,
2 West 87th St., New York
Telephone Schuyler 3001

WILLGOOSE

MUS. BAC., A. R. C. O.
Specializing in
Harmony, Counterpoint, Orchestration, Composition.
Complete preparation for all University Degrees in Music
Studio: 915 Carnegie Hall, New York.

KATHRYN PLATT GUNN CONCERT VIOLINIST

Address: 930 Lincoln Place, Brooklyn Phone Lafayette 5472-W

VIRGINIA MORENO

SOPRANO
Mgt.: M. M. SLEDGE
356 W. 112th Street, New York
Tel. Yellowstone 7642

DORSEY WHITTINGTON



Whittington Writes of the

Baldwin

"Having played the Baldwin Piano exclusively during the past three seasons, I wish to express to you again my sincere appreciation and affection for your noble instruments. It is a joy and an inspiration to know that my piano is a Baldwin, with all that the name implies—perfect mechanism, depth, sonority, and an unequalled balance of tone throughout the entire scale.

"Accept, gentlemen, my heartiest congratulations and homage to this great work of art—the Baldwin Piano.

"Faithfully yours,
(Signed) Dorsey Whittington."

The Baldwin Piano Co.

CINCINNATI CHICAGO ST. LOUIS NEW YORK LOUISVILLE
INDIANAPOLIS DENVER DALLAS SAN FRANCISCO

People and Events in New York's Week



GDAL SALESKI will play his own "Suite Antique" for cello and piano, his Chaconne for violin and cello after "La Folia" of Handel-Corelli, and his "Reverie" for cello, conceived as a violin piece and dedicated to Paul Kochanski, at his Steinway Hall recital on April 2. Mr. Saleski is at present numbered among the personnel of the New York Symphony. Yascha Fishberg will assist in the violin parts, and Lazar Weiner will be the accompanist. The latter's "Hebrew Melody" was written for Mr. Saleski and is dedicated to him. Mr. Saleski was born in Kieff, and has studied under Klengel, Glazounoff and Palmgren. He was a student at the Petrograd Conservatory at the same time as Serge Prokofieff, Jascha Heifetz, Toscha Seidel, Cecilia Hansen and many others who have come to prominence, and was a member of Leopold Auer's chamber music class. He was solo cellist under Schneevoght in Russia and Scandinavia, spent five years in the Gewandhaus Orchestra under Nikisch, and toured Europe in concerts, reaching, in the course of his travels, the North Cape, and having also been soloist with the Bergen Symphony. Since arriving in America about four years ago, Mr. Saleski has been leading cellist of the City Symphony, under Dirk Foch, and solo cellist of the Rochester Philharmonic, under Coates, Goossens and Shavitch. His book on great musicians of Jewish descent, specializing on those of the last twenty-five years, is nearing completion.

"Fountain of Gold" Seen at Rivoli

"The Fountain of Gold," a "dream of Ponce de Leon," with the scene laid in Spain in the early Sixteenth Century,

RIALTO BROADWAY
AT 42nd ST.
Beginning Sunday, March 28th
"BRIDE OF THE STORM"
A Thundering Melodrama of the Sea
With DOLORES COSTELLO, the new screen beauty.
A delightful program of varied specialties.
FAMOUS RIALTO ORCHESTRA

World's Largest and Foremost Motion Picture Palace
CAPITOL
B'way at 51st St.
"Subway to Door"
EDW. BOWES
Mng. Dir.

NORMA SHEARER in
"The DEVIL'S CIRCUS"
Metro-Goldwyn Mayer Picture

CAPITOL GRAND ORCHESTRA

GREATER RIVOLI B'way at 49th St.
Beginning Sunday, March 28th
POLA NEGRI
In "The Crown of Lies"
A Paramount Picture
John Murray Anderson's Dainty Revue
"THE CHINA PLATE"

is John Murray Anderson's contribution to the program at the Rivoli, with Nathaniel Finston as the music arranger, Boris Petroff in charge of the dances, and Hermann Rosso responsible for scenes and costumes. An orchestral overture, Friedman's "Slavic Rhapsody," is conducted by Irvin Talbot. Mitchell Brothers harmonizes and plays the banjo. Harold Ramsay plays organ solos on "A Little Bird Told Me So." Hope Hampton is seen in a beautiful color film, displaying the latest Parisian modes, and Rivoli Movievents and "Topics of the Day" complete the screen numbers.

Jacobs Conducts New "March Triumphale"

Max Jacobs conducted his New York Chamber Symphony on the "Social Day" of the Theater Assembly in the Hotel Astor recently. Particular interest was aroused by the first performance of J. Ark-Mendelssohn's "March Triumphale," written especially for Mr. Jacobs and the Orchestra. The program also included the Overture to "The Secret of Suzanne," a Russian group by Moussorgsky, Liadoff and Rimsky-Korsakoff, and numbers by Järnfeldt, Grainger, Lacombe and Huë.

Amadio to Assist Rubinstein Club

John Amadio, flutist, who has been heard in New York several times this season with prominent organizations, and who played for his wife, Florence Austral, in concert throughout the country as well as at several appearances with Maria Kurenko, has been engaged by the Rubinstein Club for a concert at the Waldorf-Astoria on April 20.

Suzanne Keener to Sing in Atlanta

Suzanne Keener, soprano, has been engaged for three appearances in Atlanta, Ga., on April 1, 2 and 3. She was scheduled to sing in Miami on March 25. These make forty-eight concerts for Miss Keener thus far.

IN NEW YORK STUDIOS

Marion Ross, soprano, one of Adelaide Gescheidt's singers, sang in joint recital with Andre Chambellan, violinist, in the Emerson High School, Union City, N. J., recently, under the auspices of the Music League of North Hudson. Her program included numbers by Fourdrain, Cesak, Del Acqua, Woodman and White, also two numbers by Kreisler and Goddard with violin obligato. She was enthusiastically received by her audience of 500 and was recalled many times for justly deserved encores. Anne Tindale accompanied Miss Ross. Warren Lee Terry, tenor, was soloist at the Hotel Vanderbilt dinner concert, in the Della Robbia room, on Feb. 28. On March 4 Mr. Terry sang excerpts from "Rigoletto" at the luncheon of the Sisterhood of Rodolph Sholem, in the Hotel Pennsylvania, and on March 14 was soloist at the annual breakfast of the Holy Name Society, in the Hotel Astor.

Frantz Proschowsky's pupils are being kept busy. Doris Emerson, lyric soprano of Boston, has been doing a great deal of oratorio singing this winter throughout the New England States. Besides her concert engagements, Miss Emerson has been appearing as assisting artist to various members of the Boston Symphony in educational concerts in schools and colleges. Miss Emerson has added to her repertoire songs in costume, and she recently sang eight different programs in ten consecutive days. Madeleine Hulsizer, lyric soprano, has been giving recitals for women's clubs and private musicales. Miss Hulsizer is a radio favorite and is often heard over Stations WOR and WAHG. Merald Tollefsen, baritone, is soloist at the St. Andrews Methodist Church of New York. Muriel La France, coloratura, has also been appearing in many recitals during the winter, and Stanley McClelland, baritone, is now playing the part of Von Asterberg in the New York company of "The Student Prince." Frederick Rheinard, tenor, is in re-



Photo by Nicholas Muray

PERCY RECTOR STEPHENS, voice teacher, will conduct his master class session this summer in Chicago at the Gunn School of Music, for the weeks beginning June 28 and ending July 31. Mr. Stephens has held sessions in Denver, San Francisco and Portland in past years. He is now entering on his fifth season in Chicago, which he has chosen as his permanent summer school, believing that Chicago is the logical center for this specialized work.

Levitzi Will Tour After Recital

Mischa Levitzki, who will give his only New York recital on the evening of March 30, will leave immediately thereafter for a tour which will take him to Kansas City and points en route. He will return in time for his only Brooklyn appearance this season, at the

Academy on April 13. This will be practically his last concert of the season, during which he covered over 30,000 miles, from New York to Java.

Bachaus to Depart for Two Years

Following his New York recital on Feb. 21, Wilhelm Bachaus returned to Philadelphia, where he continues his work at the Curtis Institute of Music until the middle of May. His teaching activities are varied during March by concert appearances with the Cincinnati and Detroit Symphonies and recitals in Philadelphia, Chicago, etc. At the end of May, Mr. Bachaus sails for Australia and New Zealand where he opens a tour lasting from July to October, with ten recitals in Sydney. Returning to Europe in the late autumn, he will tour the principal cities of the Continent, from Madrid to Moscow. Mr. Bachaus will not be heard in America again until 1928.

"Folk-Songs of Ireland" Lecture Given

Henrietta Speke-Seeley gave a lecture on "The Folk-Songs of Ireland" in the auditorium of St. Mary's Hospital, Brooklyn, on March 17, with Alice Campbell, contralto, a pupil of her's, assisting. Mrs. Seeley related the history of these ancient melodies, which are all traditional, their close association with superstitious tales and romances, the deep feeling for the national instrument, the harp, and for the bards who sang praises of the clans and their leaders. Poems, fairy tales and vocal numbers, "There's a Colleen Fair as May," "The Pretty Girl Milking Her Cow," and about a dozen others, very well sung by Miss Campbell, helped to make this a most interesting entertainment.

Jeanne Laval to Sing at Roosevelt

Jeanne Laval, contralto, who was recently heard in the New York Oratorio Society's presentation of "Elijah," will sing at the seventh Roosevelt recital, Tuesday afternoon, March 30, in place of Rozsi Varady, cellist. Miss Varady was suddenly called to Europe by the illness of her mother. Tito Schipa, tenor, will be the starred artist of this recital.

Maier and Pattison to Play New Work

Guy Maier and Lee Pattison conclude their season with the Philadelphia Orchestra on May 6, when they will present the new Double Piano Concerto by Huteson. Next season the two pianists will devote only three months to concertizing together, November, January and February. Their schedule is already well booked.

British Singer to Give Recital

Anne Thursfield, singer, who has given recitals throughout Great Britain and the Continent, has come to this country this month at the invitation of Mrs. F. S. Coolidge, to participate in the Ojai, Cal., Music Festival. She will be heard in a New York recital in Aeolian Hall on Monday evening, March 29, prior to leaving for California.

Lillian Gustafson Scores in Boston

Lillian Gustafson, soprano, was heartily applauded in an appearance with the Apollo Club of Boston recently. Miss Gustafson, under Emil Mollenhauer, sang the "Il est doux, il est bon" from "Hérodiade," a Norwegian Echo Song arranged by Thrane, "Wings of Night" by Watts, "Sing Again" by Protheroe, and with the chorus, Nevin's "Wynken, Blynken and Nod." She will appear at Syracuse University on April 29.

Guy Maier will appear at the spring festival in Greensboro, N. C., both as artist and as judge of the piano class of the North Carolina College for Women. Immediately after he will appear with Lee Pattison as soloist with the Philadelphia Philharmonic.

Dusolina Giannini will continue to concertize until June, having been booked for four spring festivals, those of Lindsborg, Newark, Westchester and Evansville, in addition to other engagements in April and May.

In the Artists' Route=Book

Helen Stanley, soprano, will be heard in the Atwater Kent Series of Sunday radio concerts, from Station WEAJ on March 28.

John Coates, English tenor, made his second Montreal appearance this season on March 8. Mr. Coates went on to St. John from Montreal, from where he sailed for England on the Montcalm. He will return next season for another limited tour.

Marie Morrissey, contralto, is in New York for special recording work with the Brunswick Company. Previous to her arrival in the East, she gave in one week, three successful recitals, in Bedford, Ind., Fostoria, Ohio, and Pekin, Ill.

Edgar Schofield has been engaged to sing the part of *Elijah* in the May Festival, to be given by the Central Kentucky Choral Society. He will also give a recital program the following day.

Youry Bilstein, 'cellist, who made his American debut in Aeolian Hall on March 11, will give his second recital on Sunday afternoon, April 11.

Judith Litante, English soprano who gave a recital in New York this winter, assisted by Alfredo Casella and Coenraad V. Bos, will be under the exclusive management of Annie Friedberg next season.

Helen Bock, pianist, and George Perkins Raymond appeared in joint recital at the Chaminade Club in Hackensack, N. J., on March 8, with success.

Edward Johnson, tenor of the Metropolitan Opera Company, now on his annual concert tour, will give his first New York song recital in several years in Carnegie Hall March 27, the tenth and last concert in the Wolfsohn Saturday subscription series. After this, Mr. Johnson will start for the Pacific Coast on his coast to coast tour, appearing in programs of operatic excerpts, with Joan Ruth of the Metropolitan.

Lea Luboshutz will give her second New York recital of the season on March 28 in Aeolian Hall. She appeared earlier in the season in the Wolfsohn Saturday subscription series and also as soloist with the State Symphony, introducing the Prokofieff Concerto to New York.

Diller-Quaile School Gives Assembly

The children's department of the Diller-Quaile School of Music gave an assembly before an audience which crowded Town Hall on March 20. Beginning with a chorale, "What Tongue Can Tell Thy Greatness, Lord!" by Bach, the program included groups in elementary work, lines and spaces, rhythmic work, study of symphonic form, scales and chords. A Scherzo by Beethoven was played by talented little Ethel Elfenbein, and a second chorale by Haydn closed the list. Miss Diller controlled her large flock of aspiring students in masterly fashion, imbuing them with a love for music, as disclosed in their pleasure in performing, and helping them to think as well as feel music in all its phases—its construction and presentation. Miss Quaile's advanced class will be heard at Steinway Hall on April 24.

G. F. B.

Melchior to Make Concert Début

Lauritz Melchior, Danish tenor of the Metropolitan Opera Company, will make his first American concert appearance on Tuesday evening, March 30, at Aeolian Hall. Mr. Melchior, who is as well known in England and on the Continent for his concert activities as for his operatic work, has prepared an interesting program, beginning with *Erik, the Vikings* aria from Julius Bechgaard's opera, "Frode." His second group is from the Scandinavian and includes four songs. *Vasco's* aria from "L'Africaine" follows, and the fourth group will be in English. Mr. Melchior closes his program with a German group, consisting of two songs by Richard Trunk, Victor Beigel's "Veilchenduft," Strauss' "Heimliche Aufforderung," and Siegmund's Love Song from "Walküre." Walter Golde will accompany.

CAPITOL LIST PLEASURES

Negro Spirituals and Appearance of Connie Polesley Are of Interest

Maj. Edward Bowes has selected several musical numbers of interest to supplement the production of Rex Beach's "The Barrier" at the Capitol Theater this week. The Dixie Jubilee Singers, who have been popular during their recent reengagement at the Capitol, return to sing another group of Spirituals and Folk-songs. These are "Goin' to See my Sarah," "Water Boy," "I Got Two Wings," and "Goin' Home," arranged from the largo of Dvorak's E minor symphony.

The ballet corps appears in an elaborate arrangement by Chester Hale of Rubinstein's "Valse Caprice," called "Nymphs and Fawn." Of particular interest in this connection is the appearance for the first time as a principal dancer, of Connie Polesley, a graduate of the Capital Ballet School. Miss Polesley, who is sixteen years old, was trained exclusively by Mr. Hale and was selected by him as the first student of the theater's school to head the ballet. "In a Cottage Small," a new ballad, is sung in duet form by Marjorie Harcum and William Robyn against a special setting. Doris Niles gives a solo interpretation of the "Dance of the Dervish," to the music of a "Polovetzian Dance" from "Prince Igor." The orchestra, under David Mendoza, contributes Tchaikovsky's "1812" Overture.



MOISSAYE BOGUSLAWSKI, pianist, must be enjoying a rather sweet revenge. When a boy, who mastered the essentials of piano technique from playing in dance halls and practicing at home and during intermissions, Mr. Boguslawski, armed with a Rubinstein Concerto, approached Ossip Gabrilowitsch for a hearing. Mr. Gabrilowitsch listened and told the youth that he possessed no genius, that he could hope for nothing more than the meager plaudits allotted mediocrity. Yet, among the orchestras with which Mr. Boguslawski has appeared in recent seasons, stands forth the Detroit Symphony, of which Mr. Gabrilowitsch is conductor. Mr. Boguslawski recently completed arrangements whereby he will record exclusively for the Welte-Mignon (Licensee).

Florence Austral to Replace Charles Hackett

Charles Hackett, tenor of the Chicago Civic Opera Company, who was announced to appear in song recital Sunday afternoon, March 28, the ninth of the Wolfsohn Sunday subscription concerts, is now touring the South with the opera company, and has found it impossible to make his recital appearance in New York at this time. Florence Austral, dramatic soprano, will appear in his stead. Her program will include Beethoven's Aria "Ah Perfido," Verdi's "Ritorna Vincitor," songs by Strauss, Schumann, Wolff, Jensen, Brahms, Elgar, Montaguex, Phillips, Eric Coates, Frank La Forge, and numbers from Handel and Mozart. Herbert Carrick will be at the piano.

Rhoda Mintz Pupils Heard in Recital

Rhoda Mintz, teacher of singing, presented three of her most gifted pupils



Photo by Mishkin

SYLVIA LENT, violinist, who was the first pupil in America of Leopold Auer, will close her third concert season on May 29 at the Evanston Festival as soloist with the Chicago Symphony. Miss Lent began her season with two appearances with the New York Symphony and played twice with the Detroit Symphony, in Buffalo and Detroit, among other engagements.

in a recital at her studio on March 7. Lillian Flosbach, lyric soprano, gave artistic interpretations of music by Puccini, Gion and Gilberte. Ruth Jackson, soprano, was cordially received in works by MacDowell, Finden and Thayer. Milton Yokeman, tenor, won praise for his delivery of a varied group of ballads. All three will broadcast this program from Station WBNY on March 28.

Russian Program for Sunday Symphonists

The eighth of Josiah Zuro's Sunday Symphonic Society concerts will be given at the Hampden Theater on March 28, when Mr. Zuro will present an all-Russian program with Rhys Morgan, tenor, as soloist. Mr. Morgan will sing an aria from Tchaikovsky's "Eugene Onegin." The opening number will be the "Russlan and Ludmilla" Overture of Glinka, and Borodin's "Sur Les Steppes" follows. Liadow's Suite of Eight Russian Songs for Orchestra and Tchaikovsky's "Romeo and Juliet" Overture are included. WJZ and WGY will broadcast the program.

Grace Divine Fulfills Engagements

Grace Divine, mezzo-soprano, sang at a morning musicale at Mrs. Orme Wilson's on Tuesday morning, March 9. She sang at DeWitt Clinton's High School in joint recital with Miss Magdelene Brard, pianist, on March 14. Miss Divine sang at the Century Theater Club on March 26 with Evelyn Smith as accompanist. She will sing on March 28 in a special concert in the ballroom of the Green Brier Hotel, White Sulphur Springs, Va. George Vause will be the accompanist. Miss Divine is a pupil of Marcella Sembrich.

Maurice Lafarge Pupils Make Appearances

Several pupils of Maurice Lafarge are scoring marked success in important appearances. Tom Burke, dramatic tenor, sang *Don José* in "Carmen" with the De Feo Opera Company on the evening of March 18. Others who are winning success in theatrical productions include Madelin Killeen, starring with the "Vanities" Company; Elvira La Moure on tour with Charles K. Harris, and Aileen Poe, also on tour throughout the United States, with her own company.

Dixon Gives San Jose Recital

SAN JOSE, CAL., March 20.—Frederic Dixon played to a capacity audience in the gray room of the Vendome Hotel recently under the auspices of the San Jose Music Study Club and the Santa Clara County Branch of the League of American Pen Women. Mr. Dixon gave brilliant renditions of music by Greig, Chopin, McDowell, Schumann, Scott, Albeniz, Debussy, Godowsky, Ravel and Kreisler, interspersing the program with entertaining and instructive comment. Mr. Dixon is a forceful and dramatic player.

MILAN LUSK SAILS

Will Play in Europe in Recital and With Orchestra

Among those departing for Europe recently was Milan Lusk, violinist, who is intent upon a six month's concert trip. He will remain in England three or four weeks and will successively tour Belgium, Holland, Germany and Czechoslovakia. In Prague Mr. Lusk plans to play the B Minor Concerto of d'Ambrosio. The conductor of the Prague Philharmonic, Talich, has also asked him to prepare something for May or June. A Belgrade concert is also being arranged for him in May.

Mr. Lusk will very probably return to Rumania for an appearance before Queen Marie for whom he played last season and from whom he has received an invitation. He has already been booked for several concert appearances in America next season, particularly in the South and Middle West. Among other scheduled dates are those in Boulder and Colorado Springs, Colo. In Prague Mr. Lusk will rejoin his younger brother who holds several art scholarships.

La Forge-Berumen Students in Musicales

An enjoyable noonday musicale was given under the direction of the La Forge-Berumen Studios in Aeolian Hall on March 19. Two artists who have made formal debuts earlier this season were among those appearing. These were Lillian Hunsicker, soprano, and Gil Valeriano, Spanish tenor. Miss Hunsicker won gratifying response for her singing of "Plus de dépit" by Gretry, a Lullaby and Alleluia of Mozart and a group of Loewe ballads, including the Canzonetta, "Das Glockenthürmers Töchterlein" and "Niemand hat's gesehn." Mr. Valeriano again proved his unusual ability in arias from "Rigoletto" and the "Barber of Seville" and songs by La Forge, Ybarra and Guetary. Helen Shafmeister played Saint-Saëns' "Marche Militaire" accompanied by the Duo-Art, and Hazel Dorey gave piano numbers by Rachmaninoff, Zeckwer and MacDowell. Alice Vaiden and Charles King were accompanists. D. S. L.

Opera Club Hears "Elektra" Recital

"Opera in English Day" was celebrated by the National Opera Club of America, of which Baroness Katherine Evans von Klenner is founder-president, in the Waldorf on March 11. Katherine Noack Fiqué was chairman of the day and also accompanied Millicent Jeffrey in songs for soprano. Dr. Henry T. Fleck, Oscar Saenger, Dr. Emanuel Baruch and John Babb were guests of honor. Mrs. Clarence G. Meeks, acting president, spoke briefly as an introduction. Kathryn Crysler Street, contralto, sang an aria from "Nadeschda," and Anna Welch played harp solos by Debussy and Tournier. Carl Fiqué gave an opera recital on Strauss' "Elektra" at the piano.

PASSED AWAY

John Boehmen

ST. LOUIS, Mo., March 20.—John Boehmen, music teacher in this city for nearly seventy years, died on March 5 at his home. Mr. Boehmen was born in Bonn, Germany, and received his musical training in Bonn and Cologne. He was instructor of music in both St. Louis University and Christian Brothers College, and was for years a member of the Philharmonic Quintet Club. He is survived by three children.

HERBERT W. COST.

Matilda R. Waldecker

WASHINGTON, D. C., March 20.—Matilda R. Waldecker, for over fifty years a prominent teacher of music in this city, died on March 19, in her seventy-fifth year. Mrs. Waldecker was also known as a composer. She had resided in Washington since 1870. Mrs. Waldecker is survived by three sons and one daughter.

A. T. MARKS.

Mrs. M. A. Stratton

CLARKSVILLE, TENN., March 20.—Mrs. M. A. Stratton, mother of Charles Stratton, the well-known concert and oratorio tenor, died at her home here on Feb. 28. Mrs. Stratton, who was in her seventieth year, was born in Covington, Ky.

Dressing the Operatic Step-Child in Modernist Designs



HE opera has always been a step-child of the modernists. Even the extremists who have been showing their stage designs at the International Theater Exhibit in Steinway Hall, New York, have turned conservative when they thought in terms of song. Futurist composers and scene artists have been able to bring the ballet up-to-date,—and even beyond; but the opera, they feel, is an outmoded form and must have an outmoded setting. Outmoded, that is, in the eyes of Friedrich Kiesler, originator of the exhibit, and his confreres. They

his mechanical theater, Mr. Kiesler writes his own play and his own music. There is only one other person today who is attempting to write music for a mechanical stage, he says, and that is George Antheil.

Mr. Antheil's "Ballet Mécanique" is written to accompany a moving picture, or perhaps the moving picture is to accompany it. It uses mechanical pianos and electric xylophones, airplane propellers and other characteristic noise-makers of the machine age. The film which goes with it, and which has recently been shown in New York, is also mechanical. It has no plot and it has no hero.

This is a sample of tomorrow, but the majority of the musical models shown at the International Exhibit are neither puzzling nor dangerous. They might conceivably be used in the Metropolitan

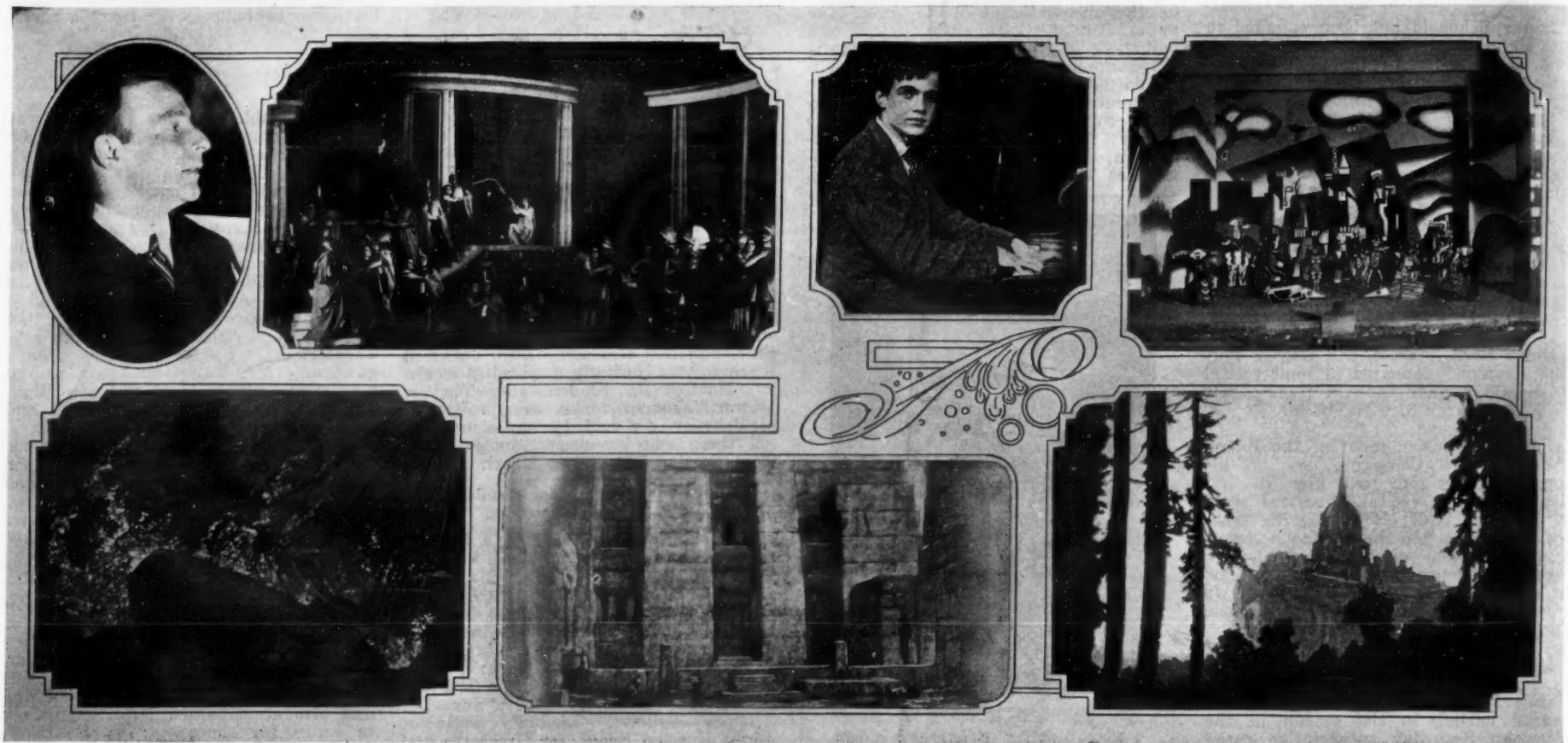
approximate, which is at once a virtue and a defect. I am reminded of a passage in Marcel Proust. . . . 'I cannot realize that each person on opening his eyes will fail to see the images which I see, believing that the thought of the author is perceived directly by the reader, whereas it is another thought that takes shape in his mind.'

Each of the leaders of the schools which are represented in the Exhibit, has issued a pronouncement, explaining his creed, or challenging the world to fail to understand it. George Antheil, talking, presumably not of the ballet mécanique of Mr. Kiesler's dreams, but of the music which he has created on his own theories, gives us a manifest.

"I am trying," he says, "to make a music which will not steal a false hardness from Bach, or, still worse, find its forms out of a national folk-song, or,

conceived for more modern music—those of Hans Strohbach, famous for his settings for Ernst Toller's "Massemensch," who has given us designs for Prokofiev's "The Love for Three Oranges" and Hindemith's "Nusch-Nuschi." And the settings of the Hungarian Ladispas Medgyés, who created at the Théâtre Beriza in Paris last summer effective stage pictures for Paul Le Flem's "Aucassin et Nicolette" and Malipiero's "Sette Canzone."

The American section covered settings with which we are all familiar. We are not forced to use our imagination and people the stage models with the characters of unfamiliar works. We can remember the productions and their points of success or failure. There have been several designs from the repertoire of the Neighborhood Playhouse in New York—those by Donald Mitchell



Photograph of George Antheil by Kadel & Hebert

CONSTRUCTIVISM AND CONSERVATISM AT INTERNATIONAL STAGE EXHIBIT

Upper Row: Friedrich Kiesler, Inventor of the Actorless Theater; Rabinovitch's Constructivist Setting for "Lysistrata" at the Moscow Musical Studio; George Antheil, Composer of the "Ballet Mécanique"; Fernand Leger's Design for Milhaud's "Création du Monde." Lower Row: Three Operatic Settings by Alfred Roller, "Der Fliegende Holländer"; Strauss' "Elektra," and "Siegfried"

talk in terms of "constructivism," "the actorless theater" and "the new stagecraft."

"Constructivism" came from Moscow, from the theater of Meyerhold—a setting that was a succession of ladders, scaffolds, steps and platforms, with only the bare brick wall of the stage for a background. It was adapted and beautified by Isaac Rabinovitch, who designed the settings for "Lysistrata" and "Carmencita," which the Moscow Musical Studio is now presenting in America.

"Carmencita" introduced a permanent structural setting of steps and platforms, but they were of gold and presented an appropriately æsthetic background for the soft browns and reds of the Russian "Carmen."

"Lysistrata" has a shining white framework, Greek in design and conception, which is moved by the actors as the scenes shift. It also permits grouping at different levels and the mass effects which provided most of the glamour of the Moscow productions.

Eliminating Actors

The ideas of Mr. Kiesler go far beyond this. They eliminate the actor entirely. Mr. Kiesler still uses the marionette, but not the "übermarionette" of Gordon Craig, which is, after all, the mechanical perfection of an actor—the sort of marionette that was used in the New York production of Manuel de Falla's "Master Peter's Puppets."

There Remo Buffano gave a puppet show; Mr. Kiesler advances. He calls his instrument for rebuilding the theater an "optophone." He would use color and sound, and even smell, to create his effects, but not people. For

Opera House, and after a few rainstorms on Seventh Avenue they would probably look like the rest of the Metropolitan stock scenery.

There are designs by Alfred Roller, who planned most of the productions for the astute and conservative Max Reinhardt. They are conceived on a grand scale, for they are settings for epics. The ship in "Der Fliegende Holländer" is a mystic, luminous craft that rocks ominously on a malevolent sea. One of the settings for Richard Strauss' "Elektra" shows a massive structure, stone piled on stone, old and firm, giving almost the effect of the base of a pyramid.

Modernistic Ballets

The ballets, however, are modernist creations. The settings are for the music of the atonalists and the polytonalists, and they are, appropriately, different. The Fernand Leger design for Darius Milhaud's "Création du Monde," a ballet into which the composer injected what he called "American jazz," is futuristic, but does not even enter the grounds of expressionism. The Picabia setting for "Relâche," also a creation of the Swedish Ballet, might be a wall covered with giant thumb-tacks, if you looked at it through the wrong end of an opera glass.

But then, as Comte Etienne de Beaumont, one of the most generous patrons of modernism in music and on the stage in all Paris, says: "We are always in isolation. When something enters our consciousness it has a color and a significance peculiar to the individual. Alas! And yet, fortunately, we are not made in series! Communication is only

still worse, to evoke the breath of life from life itself, which is improvisation."

André Salmon holds forth hope for the French stage and opera with the fact that Jacques Rouché, the Gatti-Casazza of the Paris Opéra, was once the director of an experimental art theater, which showed the boulevardiers that Paris could have a stage comparable to those of Germany.

An International Medium

Jean de Maré, the backer of the Swedish Ballet, explains the rise of the ballet as a form of modernist expression.

"The ballet, in my opinion," he says, "is the purest expression of the modern mentality—and for this reason we have seen things in a modern manner. Yet we have always tried to preserve the ballet as an international medium of expression. The effects it strives for must be beyond provincialism; and if the ballet derives its inspiration from some folk-lore, it must nevertheless be readily comprehensible to minds most alien to this folk-lore."

There have been seen at the International Stage Exhibit settings conceived on a large scale, for operas in the conventional operatic repertoire. They do not attempt to reform the operatic stage. They simply eliminate detail and give to the opera stage the simplicity, the pseudo-expressionistic design, which has become a commonplace even in the commercial theater of today. There are designs for "Samson and Delilah" and for "Don Giovanni," for "Siegfried" and "The Magic Flute."

Then there are the more radical ideas,

Oenslager for Emerson Whithorne's ballet "Sooner or Later," which depicted the progress of the race from the primitive tribal dances, through the machine age to a land "as far as thought can reach."

For Walt Whitman

There were also Esther Peck's fanciful and beautiful settings for Walt Whitman's "Salut au Monde" to music by Charles Griffes, which the Grand Street players are to revive again next month.

There were Remo Buffano's puppets for de Falla's "El Retablo de Maese Pedro," and Robert Edmond Jones' designs for John Alden Carpenter's "Sky-scrapers," a novelty of the present opera season. These are American, but they show the same influences which ran through the entire exhibit. The schools and the tendencies are international.

Mr. Kiesler and his disciples are celebrating the funeral of the THEATER. It has, they say, gone just so far and can go no further. But the opera has not even gone that far. So perhaps there is still hope for its reform.

HENRIETTA MALKIEL.

Maine Federated Clubs to Convene in Auburn

LEWISTON, ME., March 20.—The Maine Federation of Music Clubs Convention will be held in Auburn, April 14 and 15, by invitation of the Philharmonic Club. The principal speaker will be Mrs. William Arms Fisher, first vice-president of the National Federation.

ALICE FROST LORD.

N. S. AUGUSTINE
W. S. M. A. T. P. P. A. T. V. M. L.

A. music
terna
pearl
certs
been
degre
cured
tras
390,0
York
Symp
winte
To th
patro
phony
half
A s
proce
Phila
phony
from
though
the m
by vis
betwe
listen
nine
Manh
The
ager
000 l
certs

NE
D
Conv

OM
conve
Teach
March
of ab
were
Music
Symp
cussed
throug
The
in 192
Officer
presid
versity

MUSIC